

IN THIS ISSUE: "WEIGHT TOUCH IN PIANO PLAYING"—BY EDWIN HUGHES
THE FIRST OF THE SVENGALI-TRILBY LETTERS

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REPETITIONS OF OTHER OPERAS PRESENT OLD-TIME FAVORITES A Few Changes in Casts

WHAT a strange welter of nationalities is represented in this local novelty, presented at the Metropolitan Opera House on Wednesday evening, March 9. First of all, there is the title, "The Polish Jew," although the action of the piece takes place in Alsace. The composer, Karel Weiss, is Bohemian. The German text is by Richard Batka and Victor Leon. The Metropolitan version is an English one, translated by Sigmund Spaeth and Cecil Cowdrey. Casting one's eye over the list of singers, one discovers they consist of a South American Indian, two North Americans, a German, a Swede, a Turk, a Frenchwoman, and two Italians. The conductor is an Austrian, having been born in Vienna. The cast was as follows: Hans Mathis, Emile Caupolican; Katharina, Kathleen Howard; Annette, Ramonde Delaunois; Christian, Mario Chamlee; Tonio, Angelo Bada; Schmit, Robert Leonhardt; A Polish Jew, William Gustafson; Nicias, Louis D'Angelo; A Nightwatchman, Paolo Ananian; Conductor, Artur Bodanzky.

With all the admixture of races and nationalities and all the literary and musical workmanship lavished upon "The Polish Jew" (based upon an Erckmann-Chatrian play played for years by Henry Irving under the name of "The Bells") the piece is not of markedly high value as an opera and hardly is likely to hold a permanent place in the repertoire of the Metropolitan.

ABOUT THE WORK.

The plot concerns itself with the betrothal festivities of Annette and Christian, the former a daughter of Hans Mathis, prosperous innkeeper. A tale is told of fifteen years before, when a Polish Jew came into the Mathis inn on a snowy night, threw a belt full of gold on the table and asked for a room. Next morning his horse and sleigh are found, but the Jew has disappeared mysteriously and never was heard of again. Suddenly after the relating of the anecdote sleighbells are audible outside. Mathis falls into great agitation at the sound. The guests pause in their merrymaking. The door opens and a Polish Jew enters. Throwing a belt full of gold on the table he asks for a room. Mathis gives a scream of terror and swoons. He is carried to his room. In the second act Hans is seen about to go to bed, and he hovers between intense fear and contrition and reckless defiance. He sings a long monologue in which he tells of murdering the Jew many years ago, and of repenting later and trying to atone for his crime by doing much good in his community. He lies down on the bed, falls asleep, and has a vision which is enacted on the stage after the scene changes to a court of justice in a forbidding-looking castle court yard. Mathis dreams that he is being tried for murder at the judgment bar. He denies his guilt and calls on Annette and Christian to help him. They refuse, and in agony Hans confesses his guilt and is condemned to death. At that moment the scene reverts to the bedroom. It is morning and Hans is being called to get up and prepare for the wedding ceremonies. As he does not answer the summons, those outside burst open the door and rushing in, find the innkeeper dead. While they lament the Polish Jew of the night before passes slowly through the room, gazes at the corpse, and disappears.

The story is too obvious as done by the operatic arrangers and it lacks all suspense and dramatic conflict, qualities without which no opera can hold the attention of an audience unless the music is of such compelling kind as to make up for the deficiencies in the story and for the lack of theatrical action on the part of the characters. Karel Weiss' score is not of the sort to fascinate the hearer or even to hold his mind and his ear for more than a few moments at a time. The type of music employed belongs to the style known in Germany as "Spieloper," which is a species of light score, employing folk tunes if possible, and orchestrated transparently and simply. There are little spots of melody here and there in "The Polish Jew," and at all times the orchestra sounds euphonious, but no tonal characterization is attempted on any sustained scale, and no arresting musical climaxes or emotional heights are reached. It is the sort of music that flows on smoothly without offending, but also without charming, uplifting, or exciting. Weiss' "Polish Jew" score is thor-

oughly unimportant and needs no further analysis or elucidation.

CAUPOLICAN REGISTERS STRONGLY.

The main burden of the evening's work fell on the ample shoulders and ample voice of Chief Caupolican, the South American Indian, and be it said at once that he revealed an amazing degree of aptitude in both singing and acting. He is a tall, well proportioned man, with gestures graceful or authoritative as the moment demands, and has a most



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ERIKA MORINI

The sensational young Viennese violinist whose recent debut at Carnegie Hall with a symphony orchestra, under the direction of Artur Bodanzky, created a furor in musical circles. Following this concert, at which the youthful virtuoso played the Vieuxtemps and Mendelssohn concertos, she performed the unheard of feat of playing four New York recitals, with completely different programs on each occasion, in three and one-half weeks. The dates of these recitals were February 11, 19 and 27 and March 6. At the age of eleven this astonishing artist made her first appearance as soloist with the world famous conductor Nikisch, who said of her on this occasion: "She is not a wonder-child, she is a wonder."

convincing manner of bearing and of histrionic presentation. The episodes of fatherly tenderness, supplication, remorse, and terror, were enacted by Caupolican with irreproachable technic and unquestioned power. The voice of this new operatic recruit is resonant and voluminous, and he uses it well except when he stresses his upper tones too much. The phrasing is musical and plastic. Caupolican's English diction is without doubt the best ever heard on the boards of the Metropolitan. He manages to make every syllable distinctly understandable to his hearers, and on all sides were heard expressions of pleasure that at last the American listener could hear an opera part sung from start to finish and follow its every word without referring to a libretto. Kathleen Howard was not so effective with her English, but Mario Chamlee succeeded in putting most of his text over the footlights intelligibly. He sang his few

phrases with fine voice and in ingratiating style. Raymonde Delaunois failed to get the strongly French accent out of her English, Angelo Bada tinged his words with Italian atmosphere, Ananian accomplished Turkish inflections, and Leonhardt achieved a Teutonic flavoring. By the way, Leonhardt was the Presiding Judge in the "Vision" or dream (Continued on page 24.)

PILGRIM TERCENTENARY FESTIVAL TO BE HELD AT THE BOSTON ARENA

Imposing Array of Artists Engaged to Appear in Hub's Largest Auditorium Week of May 16—Spectacular Pageant to Include Huge Chorus, Ballet and Entire Personnel of National Symphony Orchestra

Boston, Mass., March 13, 1921.—An announcement which will doubtless arouse great interest throughout New

England is to the effect that a tercentenary festival of mammoth proportions, commemorative of the landing of the Pilgrims 300 years ago, will take place during the entire week of May 16 at the new Boston Arena. This event will include an historic pageant, produced with chorus and ballet, depicting scenes of the Pilgrims' landing; a requiem, sung in honor of the men who made the supreme sacrifice in the war; concerts by the entire personnel of the National Symphony Orchestra of New York, and by eminent instrumentalists and vocalists, and operatic performances in which leading artists of the Metropolitan and Chicago Opera companies will participate. From the Metropolitan Opera Company will come Rosa Ponselle, Margaret Matzenauer, Frieda Hempel, Lucrezia Bori, Evelyn Scotney; Cora Chase, the New England girl whose recent debut made a sensation in New York; Nina Koschetz, the new Russian soprano, who will make her first Boston appearance on this occasion; Paul Althouse, Arthur Middleton, William Gustafson, Raphael Diaz, Orville Harrold and others to be announced.

From the Chicago company come Florence Macbeth, Marguerite Alvarez, Cyrena van Gordom, Riccardo Stracciari and others. Among the singers not connected with opera companies, but who are outstanding figures in the concert field, will be Arthur Hackett, tenor; Edward Lankow, the superb bass who was discovered in the days of the Boston Opera Company; Miss Mary Clark, the talented Boston soprano; Joseph Schwartz, baritone, and Mme. Genie Fonariava, soprano of the Petrograd Opera Company.

Among the operas from which passages will be given are two associated with the historic Puritans, Bellini's "I Puritani" and Verdi's "Masked Ball," of which the scene is laid in Boston.

The National Symphony Orchestra will be augmented to 120. The chorus will number at least 1,000, the ballet 100 in the ensemble and twenty soloists.

Bostonians may congratulate themselves on the availability of the spacious new Arena for performances of this kind. The acoustics of this great auditorium are ideal, and in order to insure the best conditions for the audience the seating capacity will be limited to 6,000 seats, from each one of which a full view and an excellent hearing of the performance may be secured.

In order to accommodate out of town patrons a number of matinees as well as evening performances will be given. The prices for single tickets will be from \$1 to \$3. Season tickets will range in price from \$5 to \$8.

The festival is given under the direction of S. Kronberg, who gave the memorable performances of "Siegfried" at the Harvard Stadium and of Mendelssohn's "Elijah" at Braves Field, and Raoul Biais of New York. All communications should be addressed to S. Kronberg, care Oliver Ditson Company, 176 Tremont street, Boston, and to Raoul Biais, 1425 Broadway, New York City.

(Other Boston news on page 6)

Detroit Concert Courses to Consolidate

Next season there will be a consolidation of the Philharmonic and the Central Concert Company courses in Detroit, which will be headed by James E. Devoe, J. L. Woods and Setta Robinson. This consolidation will make it possible to bring the better musical attractions to the city under one management. These concerts will be held in the Arcadia, of which J. L. Woods is the manager. Miss Robinson will oversee the work of subscriptions and Mr. Devoe will arrange the bookings.

March 17, 1921

ALICE NIELSEN WINS FINE SUCCESS AS BOSTON SYMPHONY SOLOIST

New Suite by Gilbert Is Warmly Received—Orchestra Not to Visit Philadelphia, Baltimore and Washington Next Season
—Pavlova Draws Capacity Audiences—Toscanini and Orchestra Win Ovation—Other Notable Concerts

Boston, Mass., March 13, 1921.—Alice Nielsen, the charming soprano, long a favorite in this city, renewed old pleasures when she appeared as soloist with the Boston Symphony Orchestra at its concerts of Friday afternoon and Saturday evening, March 4 and 5, in Symphony Hall. Miss Nielsen demonstrated her uncommon skill with sustained song in Mozart's "Deh vieni non tardar," from "The Marriage of Figaro," and the aria, "Batti-Batti," from "Don Giovanni." Her smooth legato, lovely voice and fine musical sensibilities reflected the simplicity, grace and beauty instinct in Mozartean song. If Miss Nielsen did not appear quite as spontaneous in her interpretations as in the singing of her Boston opera days, it might well be attributed to the awe with which visiting singers are usually inspired when soloing with the Boston Symphony Orchestra, particularly in Symphony Hall with its statuary—both animate and lifeless. Nevertheless, Miss Nielsen stirred her hearers to tremendous applause and was recalled again and again.

The orchestral novelty of the program was the first performance anywhere of a suite of "Indian Sketches" by Henry F. Gilbert. A few years ago Mr. Gilbert assisted in the preparation of Edward S. Curtis' exhaustive work, "The North American Indian." Mr. Gilbert's task was to transcribe Indian melodies—love songs, ceremonial songs, war whoops, etc. While engaged in this work, Mr. Gilbert became intensely interested in other collections of North American Indian music. "The Indian Sketches," says Mr. Gilbert, "are the result of this interest and enthusiasm. In them I have tried to present various moods of Indian life. They are, for the most part, not musical pictures of definite incidents as much as they are musical mood pictures. I have made liberal use of the material which I gathered in my studies, but have in but one instance quoted an Indian melody verbatim. (I have used short phrases of a measure or so from which to develop more extended melodies in the same spirit.) Most of these barbaric chants are to me but potent suggestions pointing in the direction of an unexplored domain of musical color. While comparatively few of these primitive songs have a distinctly musical value—while a dreary monotony is one of their frequent characteristics—and while there are hundreds of songs built on the same pattern with but insignificant variations—there are yet, here and there scattered through the mass of this material, certain striking and piquant musical phrases, which give one a positive and distinct impression of racial character. I have used certain of these phrases as hints; as suggestive musical nubs, which I have developed; striving never to lose touch with the barbaric character of the original melodic germ."

"The Suite is in six movements, as follows: I. Prelude: A barbaric mood which rises to a climax and in turn fades away to the desert silence. II. Invocation: The nature of the Indian is full of primitive religious feeling. This movement is subjective in character and may be considered as a prayer, or supplication of the Great Spirit. III. Song of the Wolf: A short development of one of the somber and poignant cries of the 'Kutenai.' IV. Camp dance: Intended to express the lighter side of Indian camp life; more in the nature of a scherzo. V. Nocturne: This is a larghetto of somewhat romantic feeling, such as one might have if he were alone at night paddling a solitary canoe on one of our Western rivers. The dark pine forests on either shore would but intensify his feeling of loneliness, and mystery, while distant sounds of night birds or the cries of animals might ever and anon assail his ears. VI. Snake dance: This is a frankly barbaric study, and was suggested by the prayer-dance of the 'Hopi' of Arizona. This ceremony, which is performed by several men in public, constitutes a prayer for rain. Live rattlesnakes are held and carried between the teeth by the participants."

"The Suite is scored for these instruments: three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, Indian drum, Indian rattle, xylophone, Glockenspiel, triangle, tom-tom, and strings."

In this music Mr. Gilbert has given new proof of the sincerity and sturdy independence that mark his creative work. The savage wildness of the snake and camp dances, the haunting imagery of the invocation and the song of the wolf show a boldness of conception and design, a rugged rhythmic force that is altogether rare among this composer's American contemporaries. Mr. Gilbert has unusual skill in liberating primitive emotions with singular economy of material and device. The music was warmly applauded and the composer called to the platform. The other orchestral numbers were Mendelssohn's "Scotch" symphony, which sounded very fresh and agreeable indeed because of an excellent performance, and Mozart's overture to "Die Entführung aus dem Serail."

BOSTON SYMPHONY NOT TO BE HEARD IN PHILADELPHIA, BALTIMORE AND WASHINGTON NEXT SEASON; MORE CONCERTS TO BE GIVEN IN NEW ENGLAND.

The following announcement has been sent to the Philadelphia, Baltimore and Washington subscribers of the Boston Symphony concerts which have been given for many years in those cities. It reads: "Owing to the increasing de-

mand for concerts by the Boston Symphony Orchestra in the vicinity of Boston, and the limited time at the disposal of the orchestra to meet this demand, it has been decided to omit the usual series of concerts in Baltimore. In appreciation of a loyalty of long standing, this notice is sent to the regular subscribers so that they may have this information at first hand.

(Signed) W. H. BRENNAN, Manager.

The New York and Brooklyn concerts of the Boston Symphony Orchestra will be given as heretofore.

PAVLOVA DRAWS CAPACITY AUDIENCES.

Anna Pavlova, the celebrated Russian dancer, and her supporting company attracted huge crowds when they returned to Boston for three performances Tuesday evening, March 8, and Wednesday afternoon and evening, March 9, in Symphony Hall. Hampered by a small stage and by the absence of a scenic background, Mme. Pavlova did not attempt the elaborate ballets with which she has received her admirers elsewhere, and restricted her performance largely to the lighter, and perhaps more popular divertissements.

Mme. Pavlova was admirably supported by Alexandre Volinine, her dancing partner of the last few years, by the Misses Stuart, Courtney, Saxova, Olenova and Butsova, and by Messrs. Stepanoff, Vajinski, Vestoff, Zalewski and the rapidly advancing American, Stowits. Although Theodore Stier is a praiseworthy conductor, he was distressingly handicapped by an orchestra inadequate both

BOTH HISSES AND APPLAUSE GREET MALIPIERO'S "PER UNA FAVOLA CAVALLERESCA," HEARD IN ROME

Italy Shows Decided Interest in New Compositions and New Conductors—Number of Instrumentalists Increasing—Distinguished Guest Conductors—A Ragged "Traviata" Performance—"Salomé" Is Fairly Good—Operatic Stars—A Change in Costanzi Management Hoped for—Diaghileff Bobs Up Again

ROME, February 13, 1921.—"Sunny Italy" is not a mere phrase. It is a glorious, joyous reality. If a poor devil of a New York bootblack longs for the sunshine of his southern home, what must his countryman suffer in a dreary Berlin winter or—God forbid—in a London fog! When one has spent many months in these joyless places, like your correspondent, one begins to appreciate the blessings of this chosen land of the muse. During three months in Berlin one has hardly seen the sun for five minutes at a stretch. Here in Rome they have had sunshine—spring—all winter long, with less than a week of rain.

And now, in February, the almond trees of the Campagna are in bloom, the oranges and lemons are ripe on the slopes of Monte Pincio, and the flowers of spring—jonquils, violets, fragrant iris and mimosa—are spread in gay clumps upon the streets and squares of the *città eterna*.

It is the "season" in Rome, just as it will be the season two months later in London. For sunshine is essential to gaiety, and only Germans can make music in a fog. In reality this is Lent—and there was a time when the end of the carnival meant the end of opera and music and dance. But the old carnival spirit is gone (the war has made an end of it forever, perhaps) and therefore also the spirit of Lent. Last Tuesday was last carnival day, and—it is true—nobody worked, while some ebullient spirits spread confetti about. But the next day they gave "Salomé" at the Costanzi, and the "soupers dansant" lasted till four a. m. as usual. Just as in Germany and in France, the war has made people grasping and stubborn by day, pleasure-seeking and giddy at night.

But less sullen! The Italian is smiling, pleasant—if not gay—even now. The cabman who cheats you (and four out of five try it) does it with a twinkle in his eye, and if you detect him, gives in with a sheepish grin. In London or Berlin he takes your money and steps on his "gas." It is "Sunny It," without and within.

Music, too, is less sullen, or solemn. It still attempts to be gay. It still has the atmosphere of play, of sport, about it. In France music is en décadence; in Germany it is turgid, ponderous, lost in mazes of speculation; in Italy it is in an almost naive state of renaissance, not as opera, which is still the popular form, but as music-symphony, sonata, quartet. Of the composers responsible for this I shall have occasion to speak anon; today I confine myself to the external manifestations of the movement in Rome.

THE AUGUSTEO CONCERTS.

The center of these manifestations, so far as the capital is concerned, is the Royal Academy of Santa Cecilia, an institution whose records reach back to the days of Palestrina, its founder. The famous Liceo Musicale, the Rome Conservatory, is operated under its auspices, and the treasures of the Library connected with it are in its custody. Concerts, and the cultivation of musical art in general, have been its chief activities through centuries. Its pupils and its professors have joined in music-making, orchestral, choral and otherwise. About twenty-five years ago a great concert, given in commemoration of Palestrina, started a new era in Rome's musical life, for it was the beginning of the regular public concerts given under the auspices of the society. These have continued to the present day, and were the nucleus of the three principal series now making up the concert life of Rome, namely the concerts of St. Cecilia, an annual series of chamber music and recitals given in the hall of the Academy; the Municipal Popular Concerts; and the Augusteo Concerts.

The last-named, given since 1905 by an excellent permanent orchestra in the reconstructed Mausoleum of Augustus, one of Rome's antique monuments of architecture, have been since 1912 under the general direction of Bernardino Molinari. Molinari, as artistic director of the Augusteo concerts, arranges three or four series of ten each season, of which he conducts an arbitrary number himself, inviting distinguished foreign conductors for the balance. The Augusteo Orchestra is still the only permanent symphony orchestra in Italy, and its history is synchronous with the renaissance of symphonic composition in Italy. Its influence is, of course, a potent one, and other cities, such as Turin, are beginning to follow Rome's example by instituting regular series of concerts. Soon, too, Toscanini's Orchestra will have returned and become a fixture in

(Continued on page 42)

in numbers and skill. It is surprising that an artist of Mme. Pavlova's imagination, taste and genius, permits the standard of her performance to be lowered by such hazardous musical accompaniment.

TOSCANINI STIRS ADMIRATION IN FOURTH BOSTON CONCERT.

Toscanini and his La Scala Orchestra gave the fourth and last Boston concert of their present American tour, Friday evening, March 4, in Symphony Hall. The program was as follows: symphony in E flat major, Mozart; "Leonora" overture, No. 3, Beethoven; suite from "La Pisanello" (by Gabriele d'Anunzio)—"On the Mole at Famagusta," "Dance of the Falconer," "The Dance of Love and of the Perfumed Death," Pizetti; "Good Friday Spell" from "Parsifal," Wagner; symphonic variations on an original theme, op. 36, Elgar.

The final appearance of the illustrious conductor in Boston (at least for this season) drew a huge crowd, which was enthusiastic throughout the evening. Mr. Toscanini's signal genius as musician, interpreter, leader were again evident in the masterful way with which he commanded his resources. Under his inspired baton the music of Mozart assumed new graces, the "Good Friday Spell" of Wagner a more impressive mysticism, the "Leonora" overture of Beethoven, greater dramatic force. The poignant music of Pizetti, which was heard here for the first time, received a stirring performance. The brooding melancholy of the "Dance of the Falconer" in this remarkable composition is a fitting prelude to the mad terror of the "Perfumed Death," the blazing temperament and imagination of the conductor making this music uncannily vivid. Mr. Toscanini's melodic birthright as an Italian is ever reflected in the fact that his music sings without impairing its dramatic quality. The audience was greatly impressed and recalled the conductor many times. These four concerts have enriched and stimulated the current musical season of this city, and it is to be hoped that Mr. Toscanini has not really said farewell to Boston.

HUDSON-ALEXANDER WINS SUCCESS IN ALL-AMERICAN PROGRAM.

At her annual Boston recital in Jordan Hall, Saturday afternoon, March 5, Mme. Caroline Hudson-Alexander, the distinguished soprano, restricted her songs to those of native origin. In detail they were as follows: aria, "Hark! A Voice from Yonder Manger," from "Noel," George W. Chadwick; "A Bird Sings Light" and "Long Ago," Edward MacDowell; "Autumn Longings," Ethelbert Nevin; "Roses in Winter" and "The Wanderer to His Heart's Desire," Arthur Foote; Air of Cecilia, from "Morven and the Graal"; and "The Lark Now Leaves His Watery Nest," Horatio Parker; "Wild Geese" (Pai Ta-Shun), James H. Rogers; "Oriente" (Sir Edwin Arnold), Marion Bauer; "Chinoiserie" (Theophile Gauthier), Dagmarde Carval Rybner; "A Thousand Years Ago or More," Nathaniel Dett; Air from the American Indian Opera, "Shanewis," Charles Wakefield Cadman; "I Heard a Cry," William Arms Fisher; "The Waterfall" (MS.), Mabel Daniels; "I Know Where a Garden Grows," John H. Denison; "Joy, Shipmate, Joy" (MS.), Harold Hanson.

Mme. Alexander deserves Congressional recognition for her courage in singing a program of purely American songs. Purely American, however, is not an accurate identification of her music since there was an evident admixture of European stock—French, German, Russian, etc., in the numbers she chose. Be that as it may, Mme. Alexander merits praise for the care with which she arranged her program, for the variety of subjects and styles of her songs. This excellent singer demonstrated anew her qualities as an artist—her clear, soprano tones, always admirably controlled; her vocal skill, musicianship, phrasing and sympathetic interpretations. Perhaps the most effective numbers were Foote's "The Wanderer to His Heart's Desire," Rybner's "Chinoiserie," the popular air from Cadman's "Shanewis," and Parker's "The Lark Now Leaves His Watery Nest," the last-named piece giving Mme. Alexander an opportunity to show her skill in ornate music. Her audience, which almost filled Jordan Hall, insisted on a repetition of five songs, besides demanding many encores at the close of the recital.

DUCARP DEEPENS IMPRESSION AT SECOND RECITAL.

Marie-Magdeleine DuCarp, the charming French pianist, confirmed the fine impression which she made here recently in a recital Wednesday afternoon, March 9, in Jordan Hall. Mme. DuCarp was heard in the following program: "Le Moutcheron," "La Fleurie ou la tendre Nanette," Couperin; "Les Tourbillons," Rameau; "Sarabande et passepied," Bach; allegro, Scarlatti; "Pastorale variée," Mozart; "Carnaval," Schumann; "Etude Symphonique," Pierne; "Jeux d'Eau," Ravel; "Phalènes," Philipp; "Hark, Hark the Lark," Schubert-Liszt; "Napolitana," Liszt.

Mme. DuCarp again gave eloquent proof of her splendid talents. Her command of touch and tone, her brilliant technic, the taste and elegance of her playing and her finely controlled emotions combine to make her an unusually interesting artist. Mme. DuCarp's determination not to assemble a papered audience was reflected in its size, which though small was exceedingly enthusiastic.

PEOPLE'S SYMPHONY ORCHESTRA GIVES CONCERT WITH AMPICO.

The People's Symphony Orchestra, Emil Molnauer conductor, gave its fifteenth concert, Sunday afternoon, March 6, in Convention Hall. The orchestra was assisted by Henry Souvaine, pianist, and the Ampico, which reproduced the pianist's performance of the first movement (Continued on page 44)



Photo by Illustrated News

Frieda Hempel

"There is not a singer upon the operatic or the concert stage in America to compare with Miss Hempel in present glories of voice. There is none who excels her in skill of lyric song. She is indeed fast becoming the unique figure in her generation."
—Henry T. Parker, "The Boston Transcript," February 12, 1921.

Management of Frieda Hempel

164 Madison Avenue, New York

CHICAGO MUSICAL COLLEGE—SUMMER MASTER SCHOOL

The public is hereby cautioned that in spite of statements to the contrary already printed and which will probably be printed again in the future I POSITIVELY WILL NOT TEACH AT THE CHICAGO MUSICAL COLLEGE NEXT SUMMER.

DELIA VALERI

381 West End Ave., New York

Berlin Boasts of New Invention to Make a Worthless Fiddle the Equal of the Best

Over Two Thousand Persons Crowd Beethoven Hall to Hear Demonstration, and to Compare a "Doctored" Revalo to an Undoubted Stradivarius—New Works at "Anbruch" Concerts—Ella Pancera Returns to Footlights Again

—Strauss' "Joseph" Presented and Winn Marked Enthusiasm

Berlin, February 10, 1921.—A rather curious affair has kept musical circles of Berlin in excitement these last weeks. Violin makers, violinists and especially proprietors of valuable old Italian instruments, have been made uneasy by the announcement of a new invention, which it is asserted can change a mean, worthless new fiddle at small expense into an instrument equal in tone quality to the best Stradivarius. Already a company has been formed to exploit this invention on a large scale and pretty soon the question "Stradivari or Revalo" will be the cry of the day in all violinistic circles.

"Revalo" is the name given to the new violins. It is an inversion of the letters combined in the name of the inventor, a Mr. Ohlhaver, of Hamburg. He is a merchant, confesses to be rather ignorant in musical things, and an utter stranger to violin building. The newspapers spread the legend that the spirit of Stradivarius appeared to Mr. Ohlhaver's wife and revealed to her a marvelous secret, by means of which the astonishing improvement of violins might be achieved in the simplest possible manner. At the public demonstration in Beethoven Hall, Berlin, a few days ago, Mr. Ohlhaver fully confirmed the current reports as regards the simplicity of the new invention and the durability of its effects, but was reticent regarding the manner in which the striking idea had hit him. He pronounced himself neither for nor against the spirit theory.

"Proofs."

An audience of more than two thousand persons crowded the hall in order to hear a program played by the excellent concertmaster of the Philharmonic Orchestra, Newitts van den Borg, twice in succession—first on an undoubted Stradivarius and afterwards on a "Revalo." The sound of the new violin, although not quite equal to the Italian rival, was nevertheless excellent in quality, full, round and mellow, of quick response to every attack of the bow. However, the listeners could not know of what quality the new instrument was before it arrived at the "sanatorium" of Mr. Ohlhaver, and owing to this circumstance the experiment was far from being convincing. Further evidence and more decisive proof will have to be offered before Stradivarius and Guarnerius will be finally dethroned. All violin makers, of course, have united in one solid phalanx against the bold assertions of Mr. Ohlhaver. They would have every reason to see a dangerous enemy in the Hamburg merchant, if his invention really fulfilled what is being claimed for it.

NEW WORKS.

The "Anbruch" concerts are being continued. The fourth chamber music evening of that organization brought to pub-

lic notice the efforts of two youthful musicians of unusual talent. Ernst Krenck, of Bohemian descent, at present a pupil of Schreker, offered a serenade for violin, viola, clarinet and cello, a composition full of the innate Bohemian musical temperament, something like a modernized Dvorak. The other new composer is Grete Zieritz, a very young girl from Vienna, who but short time ago showed her extraordinary pianistic faculties in a piano recital. Her cycle of Japanese songs gives evidence of a remarkable creative power. The lengthiest number of the program was a septet for flute, clarinet, bassoon and string quartet—Fritz Lissauer's op. 88. It is by no means a masterpiece, but contains very interesting portions, especially its serenade-like intermezzo has rhythmic and melodic charms.

PANCERA REDIVIVA.

Ella Pancera, a celebrated pianist a generation ago, has recently taken up her concert activity again. Her piano recital showed her in excellent trim. Her playing is characterized by great brilliancy, by the strong instincts of the born musician, the passion of playing. She is not what is called an "intellectual" player, but she holds her listeners with a real power of attraction. Her program included the Brahms-Paganini variations, in a selection and arrangement which Brahms himself had made for her special use almost twenty-five years ago.

Another Vienna pianist, like Ella Pancera an emigrant from the Austrian capital of music to Berlin, is Josef Rosenstock. He came to Berlin together with his master, Franz Schreker, and is at present a teacher at the Berlin Hochschule für Musik, of which Schreker became director a half year ago. Rosenstock's first public appearances in Berlin were unusually successful. A short time ago we heard his piano concerto, of which the Berlin letters have already taken note. His piano recital last week showed him as a pianist of rank, an excellent technician, a player of solid musicianship. Rosenstock's own new piano sonata, op. 3, played for the first time at this concert, is a rather complicated piece, excellently shaped, modern in spirit, and interesting in the treatment of the instrument. Considering the youth of its composer it is most promising, although it still lacks the stamp of a mature individuality.

SCHRECKER'S "JOSEPH" PRESENTED.

At the Berlin Staatsoper the first German performance of the "Legend of Joseph and His Brethren," by Richard Strauss, has just taken place under Strauss' own direction. It achieved a remarkable success. This was due, however, not so much to Strauss' music (which indeed is not counted among his weightiest scores), but rather to the splendid production which, as regards taste in costumes, color and magnificent display of pictorial effects, hardly finds its equal in the history of the Berlin stage. Heinrich Kröller from Munich, as Joseph, and Tilla Durieux, a leading actress of Berlin, as the wife of Potiphar, embodied the principal characters with admirable art. A more detailed account of the "Legend" and its position as a work of art will be given in a subsequent letter from Berlin.

H. L.

Gala Week at the Ithaca Conservatory

The last three days of the fall term and the first three days of the spring term are known at the Ithaca Conservatory as "Mid-Week." Officially, there is very little instruction during this week, as the term examinations have been finished and the days are occupied in registration for the new term and organization of the new classes. Therefore, the week is given up entirely to the students for social affairs, and to the student organizations for the presentation of their annual programs.

This "Mid-Week," just passed, contained the most interesting and attractive series of events the school has ever offered. Monday evening was given over to the annual Junior Ball. Tuesday evening, the vocal department of the school presented the Gilbert and Sullivan opera, "The Pirates of Penzance," in the Lyceum Theater. Following this presentation, the Sigma Alpha Iota sorority held a Midnight Frolic at its sorority house, which was largely attended by invited members of the student-body, who proclaimed the event a great success in every detail. Wednesday evening, the Mu Phi Epsilon sorority held a

reception and dance in Conservatory Hall, which was beautifully decorated for the occasion. On Thursday and Friday evenings, the dramatic department of the Conservatory, gave two presentations of Shakespeare's "Othello" in the Lyceum Theater with an entire change of cast each evening. George C. Williams, director of the dramatic department, played Iago on Thursday evening and Othello on Friday evening. This event was followed on Friday evening by a stage-supper in the Lyceum Theater by the Amards, the dramatic society of the school. The closing event of the week was an orchestral concert on Saturday evening in Conservatory Hall, with Paul Stoeving acting as conductor. The principal soloist of this program was Grisha Monasevitch, the winner of the \$1,200 scholarship recently awarded through competition by Jan Kubelik.

Mengelberg at New York Trio Concert

Willem Mengelberg, distinguished conductor of the National Symphony Orchestra, attended the concert of the New York Trio at Aeolian Hall on Monday evening, March 7, as guest of Mr. and Mrs. Jacob D. Jais, of 325 West End Avenue. Following the concert a reception was tendered Mr. Mengelberg at the Jais home. The guests included the members of the Trio and other prominent artists, including: Mr. and Mrs. Scipione Guidi, Mr. and Mrs. Cornelius Van Vliet, Mr. and Mrs. Clarence Adler, Mine Julia Claussen and Capt. Claussen, Mrs. Martha Phillips, Campbell Phillips, Mr. and Mrs. Arthur Hackett, Mr. and Mrs. Bottenheim, Dr. and Mrs. Samuel W. Bandler, Mrs. Eugene N. Levy, and Mr. and Mrs. Leon T. Levy.

T. Arthur Smith Concert Bureau Incorporated

The well known concert bureau of T. Arthur Smith at Washington, D. C., has recently been incorporated. Its officers are T. Arthur Smith, president; Guy A. Ourand, vice-president and treasurer, and A. L. Smith, secretary. This bureau, which was established by T. Arthur Smith in 1901, presents annually in Washington, among other important attractions, the Philadelphia Orchestra, the New York Symphony Orchestra, and the "Ten Star Concerts" with artists world-famed and others destined to be. Mr. Ourand was the musical editor of The Washington Herald until recently,

Milwaukee Re-engages Maier and Pattison

Although Guy Maier and Lee Pattison have yet to be heard in Milwaukee, and will not appear there until April 11, when they will be soloists with the Chicago Symphony Orchestra, Margaret Rice, who manages the orchestral series there, has such confidence in their ability to please that she has already re-engaged them for a recital in her Twilight Musicals next November. Miss Rice was undoubtedly influenced by the fact that these artists are repeating two or more times in ten cities this season and are re-engaged for practically all of them for next year.

Mary Langley Rachow in New York

Mary Langley Rachow, of Detroit, who was soloist at the Fort Street Presbyterian Church and has won a worthy position in musical circles in that city, is now in New York. An artist pupil of Marshall Pease of Detroit, Mme. Rachow is here to coach with David Bispham.

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MUSICAL IMPRESSIONS

Alexander Lambert—and Some Others
By MAY CONAN DOYLE

It was still early when Mana-Zucca's dainty copper head peeped round my door to discover me still in bed and surrounded by a sea of small hand baggage.

"He's actually coming!—that is, if he doesn't change his mind at the last minute!" Somewhat travel-worn and vague, I murmured:

"Who—what, dear?"
"Why, Mr. Lambert! He's coming with us this afternoon. I so want you to meet him."

That woke me up. Alexander Lambert, whose name is a byword in two continents, reflecting the after-glow of that great era of Wagner and Liszt. How curious I was to meet the man that name belonged to.

"Tell me about him!" I asked eagerly. Mana perched on the end of the bed and complied:

"I've known him all my life. When I was a baby girl they used to take me round to his house to practice, because I wouldn't practice anywhere else. And he would say: 'Now, Mana, you mustn't play this fast. You must practice it two hundred times slowly first,' and as soon as he went I'd try the piece over a bit and then play it fast, and as sure as fate it was just that moment he would come back."

One suspects the master knew full well that this lively young pupil required watching most of the time, and that consequently he never went far. She continued: "To him, thought and action are almost instantaneous. He is so quick that other people's slowness afflicts him and it makes him nervous. I owe a good deal of my own quickness and punctuality to his influence in my early life. I knew, for instance, to come three minutes late for a lesson meant not getting it. And so the habit of being on the minute became ingrained." She went on to give me a rather amusing anecdote illustrating Mr. Lambert's remarkably quick decisions and the unexpected turn they sometimes took. On one occasion he was sailing from the States to England, and arrived during a characteristic all-day blizzard. His action was equally characteristic. He got off the boat, and onto another one returning to the States. When his friends greeted him, smiling and incredulous, he replied "But it r-rained! How could I stay when it r-rained?"

On another occasion he was supposed to be going South, but was heard of in a few days as lying injured in the hospital as the result of being thrown off the scenic railway at Coney Island. Some friends going there had persuaded, and he had responded to the mood. "But," as he remarked afterward rather plaintively, "I knew all the time I ought not to have shot the shoot."

That afternoon we were to meet him at the Plaza Hotel. Would he be there? Or would his shy genius suddenly forbid his joining our company? Our hopes were rewarded. A slight, gray-headed man rose with a smile to greet us. I was at once struck by the sensitive hands, and at the kind, cloudy eyes of the dreamer. He spoke with the staccato tone and the peculiar dainty precision of the Polish accent, so totally different either to the German or the Italian. His manner had a genial fatherliness as if he thought of us as a lot of "young people." Above all his complete naturalness impressed me. Americans as a race are extraordinarily free from affectation but nevertheless there are degrees of being one's self, and he is altogether unique in his quality of invigorating originality. One of those rare individuals to whom silence is acceptable as speech, and his very composure served to set one at ease.

The afternoon's program included an hour's motor run and dinner at a friend's house. On the way out our talk drifted over a wide area, touching on philosophy, spiritualism, and the power of memory—but after arriving, when we all congregated in a most charming modern music room, the conversation naturally turned to musicians and music. One of us remarked something to the effect that it wasn't the great amount of fake, but the little germ of truth in a thing that mattered, as there was fake in everything. Mr. Lambert agreed, and gave us an anecdote of Liszt showing the strange vein of vanity and shallowness that existed in an otherwise great man.

Lambert, at that time a student, was lodging in the same house as Liszt. The landlady used to bring him copies of letters the Abbé had written and thrown away. Even a casual note would be "tried out" in several styles to see which was the most effective, the self-conscious thought paramount the whole time that the least trifle from his hand might one day be given the public.

There were also reminiscences of Wagner. Not the half-starved, embittered young man of the Paris days, striving not to tear up Rossini's opera in a fit of disgust (as his daily bread depended on the job of arranging the score), but the balanced, victorious Wagner of the Vienna period, who was counted the greatest conductor of his day and who played the heroic role in a velvet dinner jacket and exquisite point lace jabots and ruffles.

Then in a pause Mr. Lambert got up, strolled over to the piano, looked at some photos of celebrities, and, raising the lid, started playing in a casual, happy fashion. He was showing Mana-Zucca a new study he wanted her to play and the sure fingers rippled up and down the keys, expressing that same joyous vitality that the young athlete displays in some feat of physical prowess—that happiness of tested strength. It was beautiful to see the reverence and affection of the famous little pupil standing near him.

"You make it so interesting!" she said, at the close.

"But one must!" came the piquant reply, with a smile and just a faint shrug of the shoulders.

After dinner the talk took on a light, more humorous vein. The topics were mainly present day New York do-

ings. Mr. Lambert was asked his opinion of a certain show. "Very good," he murmured. "Very good for one dollar, but (crescendo) very—bum—for—eight!"

We heard another incident which was most amusing in showing his very candid criticisms and the embarrassing sequel on one occasion. He had been to a theater and was coming out after the first act. "R-r-rotten play!" was his verdict. On the stairs he met a young man, who greeted him and expostulated at his leaving.

"You must not turn the play down on the impression of the first act! Come along to my box and give the second a trial."

Very unwillingly the musician was urged boxward. After the second act up he sprang and turned to the door. "R-r-rotten play! I'm going." The young man again expostulated. Perhaps the third act might redeem all. Lambert looked at him: "You seem mighty interested in this play, anyway."

"Yes," faltered his companion; "I wrote it."

At the close of that day and my New York visit, it seemed to me I was leaving the only musical atmosphere I had found during my year's stay. Down in the West, where I was the whole time, I met great musical lights—Adolf Tandler, Hertz and Behymer—but they were alone in their glory entirely unsupported by any musical environment; and the effect of that lack left a very strong impression. Because, for all the beauty of climate and nature, there is one thing absent—glamour. One is pleased all the time, but never enchanted, as, for instance, in Italy, where the air you breathe is alive with romance. The old Spanish influence in California has been almost entirely swamped by the strong but unpoetical people who came after, and the atmosphere is mainly financial in two classes—the big and the small.

The condition is chiefly preparatory, I think. The first stage of a state is always getting itself into order. It launches forth into art and expression later. Otherwise it would be like taking a new house and hanging pictures on the walls before putting down carpets and bringing in the furniture.

In Europe there is a certain charm in letting the mind float back through ages, contemplating what was. In the States one's mind has got to float the other way. It is what will be that is the absorbing thought. This is especially true musically, for music is essentially a mature expression only reached after the more materialistic forms of art have been tried out. To hear is several degrees more subtle than to see.

The anticipation is a glorious one. America is absorbing the best of the continental musical tradition. What will she evolve when she adds to this all the power and emotion of her own expanding life? It is something worth looking forward to.

Althouse "A Singing Pet" of Caruso's

Reading, Pa., is the home town of Paul Althouse, of the Metropolitan Opera Company, and therefore it is much interested in all the activities not alone of the tenor, but also of his associates. During the most serious stages of Caruso's illness great sympathy existed among the music lovers for the world famous singer and the dailies carried lengthy stories as to his condition and littles touches in his career. Among the latter was one that was printed in the Reading (Pa.) Eagle of February 16, which read in part:

"No other person from this locality has been in closer contact with Enrico Caruso, world famous tenor, now lying desperately ill at his home in New York, than Paul Althouse, the well known tenor, who is under contract with the Metropolitan Opera Company. . . . Caruso had his singing 'pets,' as he on a number of occasions has referred to them in an affectionate way, and Mr. Althouse is one of them. . . . During the first tryouts Althouse underwent before he was accepted by the Metropolitan Opera Company, the great tenor remarked to critics that he was firmly convinced that Althouse was destined to be the greatest living American tenor, a title he now holds according to the musical press of the country. . . . Caruso and Althouse on numerous occasions have appeared on the same opera program. Six months ago the two tenors were given an ovation in Philadelphia, where they appeared in two operas."

Claussen Scores in San Antonio

Recently Julie Claussen, mezzo soprano, made a flying trip to San Antonio, Texas, to fill a special engagement for which she was particularly wanted. In reviewing her performance, the Express said in part: "Mme. Claussen proved the finished artist, singing with fine intelligence, emotional understanding and commanding a variety of expression. Her voice is rich and impressively colored, and such gems as the 'Sapphic Ode' of Brahms, Bemberg's 'Chant Hindou,' and Hageman's 'Do Not Go, My Love,' received faultless interpretations." The Light, too, bowed before the art of Julia Claussen: "An intense fervor and power of dramatic interpretation were disclosed as Mme. Claussen's most compelling qualities throughout the recital. Her voice was vibrant, one of volume and warmth. In richness and sweetness it was a constant revelation to the last number, including her final encore."

Havens Stirs Admiration in Maine

"Mr. Havens was a great sensation last night. He is the finest pianist heard in Maine in a long time. He played two numbers by Chopin. While they are sharp contrasts both in style and character, there is more shading of tone in a single Chopinesque phrase than in most any other composer's works. Mr. Havens played both numbers as one imagines Chopin himself would have played. . . . The last number was an old favorite, 'Blue Danube Waltzes' by Strauss, arranged by Raymond Havens. After all, there is no composer of waltzes today like Strauss. . . . Mr. Havens is a truly great pianist." So wrote the critic of the Lewiston Daily Sun of February 18, after Mr. Havens' appearance in that city.

Sorrentino Under International Direction

Umberto Sorrentino, the well known Italian tenor, who is extensively known throughout the country for his many concert appearances, is now under the management of the International Concert Direction, Inc., Milton Diamond, director.

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Cleveland Players Under Sokoloff Give one of the Best Concerts Ever Heard
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Miss Marguerite Namara shared equal honors with the orchestra and deserved every laurel she won, proving herself a real artist. Miss Namara is an actress and a charming woman as well as a lyric soprano, and she sang every song with a dramatic power that won increasing applause.—Ithaca Journal News, February 15, 1921.

Miss Namara will be remembered by Ithaca music critics as one of the most pleasing soloists that has appeared under the direction of the Department of Music in a number of years.—Cornell Daily Sun, February 15, 1921.

Mme. Namara is an artist of fine natural gifts. Her voice is clear, brilliant and agile with certain rich qualities in the lower tones. Its management shows a keen intelligence and she has reached a high point of doing with easy spontaneity, delightful musical quality and seductive artistry that which she has attained by a faithful study and a remarkably alert sense of effective delivery. Her diction is unusually good and her whole grasp of her art distinguished.—Elmira Star Gazette, January 11, 1921.

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Knowing that Lockport, for five years the home of the National American Music Festival, was unable, because of financial cost and limited hotel accommodations, to further continue the Festival, now, therefore,

BE IT KNOWN, that at a large and enthusiastic meeting held October 28th, last, at the Buffalo Consistory, it was voted unanimously to secure if possible the National American Music Festival as a permanent institution for the City of Buffalo. Mr. Van De Mark, the founder and director of this Festival, was present by invitation and agreed to the change, upon our guarantee to underwrite Twenty-Five Thousand Dollars annually, the amount necessary each year for the successful presentation of the Festival. It was the sentiment of all present that a wonderful thing had been secured for the City of Buffalo. From now on the National American Music Festival will be held (not at Lockport) but in the City of Buffalo.

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All communications must be addressed to A. A. Van De Mark, Founder and Director, National American Music Festival, 223 Delaware Ave., Buffalo, N. Y.

March 17, 1921



HINTS TO SINGERS

By Leon Rains

(Copyrighted, 1921, by Leon Rains.)

[This is the sixteenth article of an interesting series of discussions on various topics of importance to the singer. In the previous articles which have already appeared in the Musical Courier, Mr. Rains took up the question of "Health," "Voice," "Registers," "Buffos," "Respiration," "Application," "Practicing," "Solfeggio," "Memory," "Agility," "Pitch," "Dynamics," "Diction," "Nervousness," and "Audition."—Editor's Note.]

SONG (ARTICLE XVI)

"To mount the scaffold! To advance to the muzzles of guns with perfect nonchalance!
To be indeed a god!"

—Walt Whitman in "Poems of Joy."

There are few singers who have the courage to deviate from the traditional recital program; this is especially true of beginners, and, in their defense, I am forced to lay the blame at their instructor's door, for I do not believe the beginner would risk giving a song recital without first procuring his instructor's approval and taking the songs he intends singing through with him.

The song programs I allude to consist of four groups of songs, each group containing four or five songs. First, a group of the older masters; the next two groups in some foreign tongue; and the last group in a more popular vein, often ending with a composition of the accompanist.

Song singing is unquestionably the acme of the singer's art. In opera we can draw the audience's attention from many vocal defects and indispositions by clever acting. In singing oratorio, if indisposed, or if the part does not

particularly suit our voices, a friendly conductor and his orchestra can "cover a multitude of sins." But the song singer, with the stage to himself and the slight accompaniment of the piano, must be in excellent voice throughout and can do nothing to draw the audience's attention from his defects except through his powers of concentration, interpretation and intense feeling. Among the rare artists possessing these qualities, we have heard several who can hardly lay claim to a voice. They fascinate us for a time only, for after hearing them several times, despite our admiration for their art, our admiration turns to pity. The song singer's essential qualification must be a pleasing and well placed voice.

Unquestionably, decades ago, some singer, with years of experience and close application to song singing, who had sung many songs until they had virtually become part of himself, successfully gave the song program I have referred to, and ever since, with very few exceptions, all singers have imitated him.

The average singer, in attempting to sing twenty to twenty-five songs, is placing a physical and mental tax on himself that he cannot fulfill unless he slight some of his songs; songs that he uses to fill in with; such songs that he sings with the conviction that they could not be used

as solo numbers on a concert program. It generally takes about two hours to sing a program of twenty songs, with the necessary pauses and the encores that friends demand, and not one singer in a thousand has the personality and mentality to interest an audience for that length of time. We rarely find an opera role, if sung alone—that is, if it were sung without the other singers of the cast taking part—that would take an hour to sing. Opera composers know too well the danger of putting too great a task upon any one singer. Why, then, should the song singer, who usually does not possess the powers of the opera singer, attempt the impossible?

If the singer will give his all in each song he sings at the recital—(Understand me well! I do not mean by "giving his all," screaming, trying to impress his hearers with the largeness of his voice, holding on to high or low tones or singing two phrases in one) but will put himself in the composer's place, feeling as he did when he wrote the song, carefully carrying out the composer's instructions relative to phrasing, not a mere interpreter or organ of expression, he should recreate every song he sings, absolutely forgetting himself in his work, putting his very soul, as it were, into each tone and word; surely then he will become as Ernest Newman writes in "The Temple of Art," "the manifestation of the spiritual by means of the material." If he can sing as intensely as I have tried to describe and would cut his recital program down to about fourteen songs and the duration of his recital to about one hour, I am absolutely convinced that his success would be much greater and his audience would depart with the conviction that it has heard a rare artist and with the desire to hear him again; and the singer would realize that he has given his all, come nearer to the Infinite, and not, as so many must feel, that they have sung a lot and have had very little to say.

In expressing my conviction to some singers that their programs were too long, I was met with the answer, "Why, when I finished my recital I was perfectly fresh and could have resung the entire program. My greatest success was with my encores after my recital."

This reply proves the justification of my criticism. In setting the maximum task upon their voices, they involuntarily saved themselves during the entire recital, whereas, if they would judiciously distribute the energy that they stored up for their encores throughout the recital, giving each song just that "little more" that Browning writes of and that means so much, how much greater would their success have been! And I am convinced that if their audience then demanded encores they would be even in better shape, vocally and mentally, to comply with their hearers' demands. But can they afford giving this "little more" with the self-imposed task before them? I fear not, and the result is that they lag "miles behind."

I have known singers to attribute their failures to their accompanist. Good accompanists are as rare as good singers, and it is the good accompanist that hides his personality back of the singer's, or, I should say, retires into the background, following and carrying out all the singer's intentions, accompanying the moods the singer expresses. If the singer does not give that "little more," how can he expect to find it in his accompanist, who is accompanying the singer's interpretations?

It is always the singer's ambition to interpret new songs, but he should avoid, if possible, opening his concert with untried songs. No singer can judge whether he will be successful with a song any more than a manager can judge the living qualities or success of a play or opera before the first performance, and, if we are to judge by the many successes that were at first considered failures, we cannot place a very high estimate upon the public's critical faculties.*

I should advise opening a program, not only with a song that the artist has been successful with, but one calling for intense atmosphere, wherewith he can instantly fascinate his audience. The audience once interested, part of the battle is won.

Realize the value of rests and intervals in your songs and when they occur, to avoid destroying the atmosphere created, hum, or, better still, think the accompaniment just as intensely as the song you sing.

Before starting to sing, focus your mind upon those in your audience who are furthest from you, and in reaching them you must pass everyone else in the house. This is the best advice I know to help the singer "get over the footlights."

During all pauses, between songs and groups of songs, breathe as deeply as possible, with the throat relaxed so as to take all muscular strain and blood pressure from the vocal cords.

All emotions that we portray must be felt and depicted on our faces, but never allowed to develop into real emotion; no matter how intense we are, we are at all times acting. To give full vent to our feelings not only ruins the voice, but is not felt by the audience. Real emotion takes our mind off our art and listeners. No one can really cry and sing at the same time. Every thought of self that passes through your mind when facing an audience is detracting just so much from your work.

*"Samson," "Carmen," Wagner's works, "Fidelio" and "Die Fledermaus" were at their first hearing all considered failures.

Gunster in Canada

Frederick Gunster was presented to the music lovers of Brantford, Ontario, at the second concert of the Musical Art Series on February 22. Mr. Gunster's singing of his opening air, Gluck's "O del mio dolce ardor," was a lesson in the classic style, a fine example of perfect legato singing. In subsequent songs by American composers, the tenor won unstinted applause from his audience. His rendition of Harriet Ware's "The Cross" was a memorable performance.

Baritone Gives Concert Without Flaw

Since leaving New York last fall on his annual comprehensive tour that takes him from coast to coast, Arthur Middleton has sung innumerable dates, always with the same unvarying Middleton success. When he appeared in San Francisco, according to the Bulletin, his concert "was without flaw and has set a standard in baritone recitals which fellow singers will have to hustle to equal."



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TAMPA MORNING TRIBUNE, FEB. 4

Throwing a wonderful personality into her task, Emma Roberts soon won over the audience which gathered at the Tampa Bay Casino last night to hear her and the Letz String Quartet in one of the real musical treats of the season. It is doubtful if a Tampa audience ever enjoyed a performance more.

Miss Roberts' splendid mezzo-contralto voice was exceedingly well adapted to the program she chose and she was forced to return to encores on every number. Her novelties were especially pleasing and her rendition of the aria from "Samson et Dalila" will long be remembered by those who love Saint-Saëns's masterpiece.

PALM BEACH POST, FEB. 8

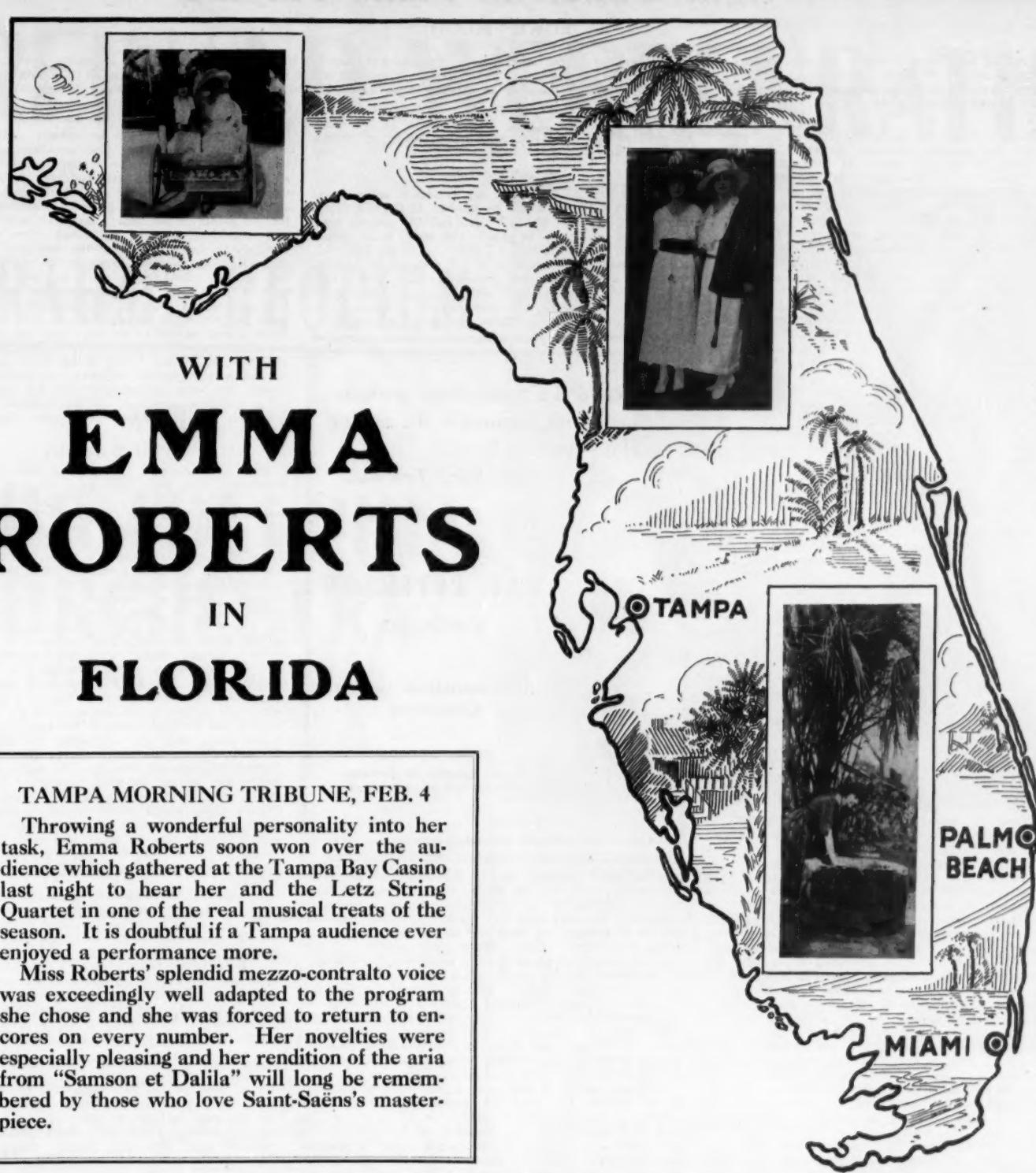
Could there be any greater proof of an audience's fine appreciation than that of lingering and lingering and asking for more, after the closing number had been reached? Such was the case last evening when Miss Emma Roberts presented a program of rare richness and balance at the Auditorium of the Woman's Club.

Miss Roberts is marvelous in her interpretations. She is despondent. She is frivolous. She is happy, thoughtful, tragic—she sings from a heart that feels and from a mind that thinks. And with all these requisites of a splendid artist she has an exquisite voice which she handles with rare skill.

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Aeolian Hall, New York



MIAMI HERALD, FEB. 1

She is a very gifted artist with a beautiful glowing voice, pure, vibrant and full of dramatic power. Her enunciation is unusually clear and distinct and her shading is delicate.

At her second appearance she sang "All for You," a Del Riego number, "Homing," a clever group of Chinese Mother Goose rhymes arranged by Crist, and Kramer's "Last Hour." Then she sang a negro spiritual "De Ol' Ark's A-Moverin," and had such an encore she could not refuse a repeat. "The Year's at the Spring," closed her second group and she had encore after encore. After her first group she gave "Calm as the Night" for an encore singing with 'cello obbligato in glorious voice and with great brilliancy.

Weight Touch in Piano Playing

BY EDWIN HUGHES

[This article by Edwin Hughes, the well known pianist and teacher at the Institute of Musical Art, appears in the University Course of Music Study, published by the National Academy of Music, New York, and is reproduced here by permission. The article as it appears in the University Course is preceded by a lengthy introduction in which the development of the piano to the point where weight touch became possible in playing is discussed, and some of the early exponents of its use among the famous pianists are named.—Editor's Note.]

WEIGHT playing has become the common property of the modern pianistic fraternity. If you were to ask me which of the pianists well known to our American musical public is *not* a user of the weight principle in his playing, I should be at a loss to answer. Perhaps only among French trained pianists is its employment less apparent, as a rule. Any frequenter of piano recitals knows that the ancient method of manipulating the keyboard, with elbows glued to the sides of the body, and hands gliding so evenly up and down the keys that a coin might be balanced on the backs of them, is as extinct as the ichthyosaurus. This pedantic precision has been completely superseded by a freedom of movement in which hand weight, arm weight and, at times, body weight play a most essential part, with flexibility and elasticity as its chief characteristics. With the coming of weight technic, the high raised finger, formerly regarded as indispensable in passage playing, has almost entirely disappeared, as one may convince himself by attending half a dozen recitals by prominent pianists.

Let us look now a little closer at the fundamentals of the matter, not with the illusions of the weight touch fanatics, who imagine that the whole problem of piano technic can be solved by merely letting a mass of flesh and bone drop down on the keyboard, nor with any pedantic intentions of creating a cult or establishing a method, but simply with the desire to ascertain the position of weight playing in modern piano technic, bearing in mind that the object of piano playing is to make beautiful music at the instrument, and that no system can lead to such an end where there is not a constant dovetailing of the technical with the purely musical side.

FALLACIES

In the first place, let us have done once for all with the fallacy, so mistakenly nurtured by dogmatic disciples of the cult of weight playing, that all manner of difficulties at the piano can be overcome solely through the application of weight principles, and also with the relaxo-maniacs who would accomplish miracles of technic with arms dangling like ropes from the shoulders.

Piano playing, from a technical standpoint, is an intricate combination of energy applied and energy released, a fine interplay of tension and relaxation. You cannot raise a finger to the slightest degree without tension in the muscles and tendons which control that finger, nor can you flex a single joint in your body without a momentary muscular tightening, at least, when you accomplish the action. The pianist's arm, hand and fingers are just as much subject to these conditions as are those of any other person who executes muscular movements. What you can do is to control the intensity and duration of the tension, and this is where the importance of relaxation comes in. To insist on complete and constant relaxation of the whole playing apparatus would be entirely fatal to expressive playing, for it would devitalize the finger tips and make them non-sensitive. Without highly sensitized finger tips, any real eloquence of expression at the piano is impossible.

It would be both stupid and futile to minimize the importance in piano playing of pure finger action, relying solely on muscular impulse. Even with the cleverest utilization of weight possibilities, one will never be able to leave the matter of finger motion out of consideration, and those who imagine that they can execute scale and figure passages at the keyboard in any desired tempo simply by the application of weight, and with no consideration of finger action whatsoever, are simply practising self-deception and exhibiting a deplorable inability for self-analysis.

Withal, however, the weight touch is the most important technical factor in modern piano playing, and as such the pupil should become familiar with its principles and application at the very outset, leaving the matter of finger stroke and other touch qualities for later consideration. Not only from a technical, but also from a strictly musical standpoint, is the weight touch of prime importance, for it brings the pupil face to face with purely musical and tonal problems right from the start, instead of focusing

his attention on the mere mechanical matter of raising his fingers and hitting the keys.

THE MELODY TONE

The first step on the long road to artistic achievement in piano playing is the ability to produce at the instrument that quality of tone which I shall call the melody tone. I think that no one will be at a loss to recall in his mind's ear the kind of tone to which I refer. It is the full, rich, round, resonant tone, capable of all degrees of modulation from a softly breathed *pianissimo* to a broad, full-voiced *forte*. It is the tone which sings, no, speaks, its message to the hearer with unmistakable eloquence. Its attainment in singing is a matter over which good singing-

"Charm and a pretty voice were the distinguishing features in the singing of May Peterson."

—New York Tribune.

MAY PETERSON

SOPRANO

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masters spend months, and in the study of the other instruments, such as the violin, the clarinet, the horn, its accomplishment by the pupil is so universally recognized necessity that any further technical steps are not to be thought of until the ability to produce it is firmly established. Only among piano teachers is this *sine qua non* of all music making unaccountably neglected at the outset of the pupil's work in favor of the soul killing five-finger exercise. This in spite of the fact that to make the pupil really and musically articulate at the instrument from the very outset is to arouse at once his entire musical sensibilities, if he have but one spark of music in his soul, and to lay at once the foundation for that keen-eared self-criticism which must be his if he is ever to attain any degree of ability at the piano.

And now the steps leading to a perception of the ideal to be striven for, and the means of its attainment through a knowledge of the principles of weight playing and their application. In speaking of the matter of a perception of the ideal, I come right down to practical considerations. You can no more describe tone quality in words than you can explain to a blind person how red, blue and yellow appear to you. Hence the necessity of the living example. The teacher, seated at the instrument, must fix the tonal ideal in the mind's ear of the pupil, playing slowly just a few tones.

Then the pupil's playing apparatus may be brought into proper shape for his own experiments in the matter.

Let five consecutive keys be silently depressed by the five fingers of the hand. Call attention to the fact that the weight of the arm must be supported on the finger-tips, so that if the keyboard were suddenly pushed away from under the hand, the whole arm would drop loosely at the side from sheer force of gravity. Firmness, not only in the end joints of the fingers, but also in the second joints and knuckles, must be cultivated from the start, for you can get no weight from the arm into the finger-tips through flabby, yielding finger joints, any more than you can produce tone at the piano by holding a length of rope of even good sized thickness and weight above the keyboard and letting its end drop on the keys. There must be resistance somewhere in order to convey the relaxed arm weight to the keys and this resistance must be offered by the fingers, while from the wrist up the arm remains flexible. This is the most important condition in weight playing, difficult of accomplishment by the novice, but, once successfully achieved, opening the way to a complete command of the subject. To establish conscious firmness in the finger joints, tap them sharply with the third finger.

THE ELASTIC WRIST

Next, a conscious elasticity of the wrist must be developed. The pupil will soon discover that it is the wrist which completely controls the amount of weight passed from the arm to the finger tips, and which, therefore, determines the quality and quantity of the weight tone. A firmer wrist lets through more weight, and hence produces more tone; a more springy wrist breaks the force of the arm weight through the giving of the joint, softening the quality of the tone and reducing its fulness. There are innumerable variations, of course, depending on the fineness of the muscular sensibility of the player. I prefer the words springiness and elasticity to the terms suppleness and looseness, as applied to the wrist in weight playing. It is not a condition of complete devitalization which must be aimed for, but rather one of controlled flexibility. The wrist must possess the qualities of the well-tuned springs of a good motor car, which are neither so yielding as to let the passenger down with a jolt at every bump in the road, nor so stiff as to make riding still less a pleasure. If there were more of these "shock absorber" wrists, there would be proportionately less of the hard as nails variety of tone production among aspiring pianists. To use another figure, the wrist must have the characteristics of an electric cable, which, while capable of allowing a mighty current to pass through its many wires, yet remains so pliable that it may be easily bent with the hand. Only to go one step farther, it must possess not one, but a hundred degrees of pliability, all ready at the will of the player.

As practical exercises, use down and up motions of the wrist, balancing the whole arm successively on each finger alone, then on combinations of fingers, finally on all the fingers at once. Insist on each rounded finger retaining a firm grip on its key, with no give at the joints, for with flabby fingers there is no possibility of ever achieving intensity of expression in melody playing at the piano. The give must remain in the wrist, and the first lesson of firm, sensitive finger tips must not be forgotten for a moment. Test the wrist and arm constantly for relaxation.

ACTUAL TONE PRODUCTION

These first steps successfully passed, the matter of actual tone production may now be approached. Let each finger play repeated tones, slowly always, so that the ear may perform its office of criticism and improvement constantly. At first begin with all five fingers pressing down their keys silently, then raise the playing finger to the surface of the key before the application of power. This further develops the feeling that the weight of the arm rests directly on the keyboard, through the finger tips. After single fingers have tested their ability at tone production in this manner, use two, three, four and five fingers successively, to promote the acquisition of the *legato*. Continue with altering fingers, using the

(Continued on page 54)

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**Philadelphia, March 3rd, 4th and 5th
Academy of Music**

Philadelphia North American, March 4th, 1921.

"Mr. Werrenrath's splendid voice and polished art made his contribution the more notable and this, too, not only because his part was the more important."

Philadelphia Inquirer, March 4th, 1921.

"Mr. Werrenrath was in excellent voice, and the sonorous solos were sung excellently."

Philadelphia Evening Bulletin, March 4th, 1921.

"The rich baritone of Mr. Werrenrath was heard with telling effect, most notable perhaps the sixth part in which the baritone has an obbligato solo with the chorus."

Philadelphia Evening Public Ledger, March 4th, 1921.

"The baritone part is almost altogether in the nature of a recitative, and was splendidly sung by Mr. Werrenrath with great clearness of enunciation."



Ira L. Hill Studio

**New York City, March 8th
Carnegie Hall**

New York Times, March 9th, 1921.

"Mr. Werrenrath's performance had nobility and purity of style, and his diction was of the highest polish and clearness."

New York Tribune, March 9th, 1921.

"Mr. Werrenrath's singing was a distinguished feature of the occasion."

New York Evening Post, March 9th, 1921.

"The comparatively brief and not particularly 'grateful' solo parts for soprano and baritone were beautifully and artistically sung respectively by Florence Hinkle and Reinald Werrenrath."

New York Journal, March 9th, 1921.

"Mr. Werrenrath sang these soli with smoothly beautiful voice suffused with a fine feeling for the spirit of the text."

WOLFSOHN MUSICAL BUREAU

1 West 34th Street, New York City

THE SVENGALI-TRILBY LETTERS

Copyrighted, 1921, by The Musical Courier Company.

[Readers of the Musical Courier will recall the series of articles called "The Secrets of Svengali" which appeared in this paper from April 29, 1920, to June 17, 1920, and aroused a great deal of interest among those interested in the voice. In the "Svengali-Trilby Letters," which begin herewith, Trilby, now a renowned artist, finds that there are numerous points on which she still wishes to consult her old teacher. She writes to him and his advice is contained in the replies.—Editor's Note.]

London, 1921.

DEAR SVENGALI:

During my engagement just finished here, although each night was a triumph, I noticed that my voice varied considerably. One night my high G sopra-acuto was much brighter than another, and the voice as a whole was so much better some days than others, that I feel very worried and unhappy.

Why can't it always be the same?

I practice my vocalizzi every single day just before my early afternoon meal, the last meal I take before singing.

Of course I'm jolly glad to be back in England, and I have been having a wonderful time with the stalwart Taffys, pleasant-faced Lairds and cute Little Billees. I just adore their types—all three—and never refuse a good time from any of them on days when there is no concert.

At first I thought it was simply wonderful to be here, surrounded by men I like, and where I could sit up late, smoke a wicked little cigarette now and again and even drink a glass or two more of liquid joy than I should without knowing I'd have your scrutinizing eyes fixed reprovingly on me the day after. Oh, yes, it was very jolly in the beginning! But now I'm worried about the voice, and when my singing isn't right up to the mark I feel like dying. So I want you to tell me just what to do to keep it there—for nothing matters but singing. Ah, when I know I'm doing my best—when I'm singing the way you'd have me do—what a sensation! Nothing equals that! Nothing! Nothing!

To feel I hold the immense public—that they are mine, all hanging on my every note! And the applause! The applause that comes back from them to me! What lover's enraptured kiss could ever make me feel the joy, the triumph, the exaltation of the applause of that vast throng filled with emotion, with frenzy, with madness that my song has set afire!

As Du Maurier said: ". . . and then the storm began, and grew and spread and rattled and echoed—voice, hands, feet, sticks, umbrellas!—and down came the bouquets, which the little page-boys picked up; and Trilby bowed to front and right and left in her simple, debonnaire fashion. It was her usual triumph."

That's the way it has always been—in Milan, Rome, Naples, Paris and here in London—but although the public hasn't seemed to hear the difference yet, nevertheless I feel it is not just all it was. So I'm turning to you. You are responsible for me. Tell me what to do to have my voice always quite the same—and tell me all about the care of the voice too. My companions in art just assail me with questions:

"Ask Svengali what to eat!"

"Does Svengali say that wine with the meals affects the voice?"

"Ask Svengali how much exercise is good for me?"

"May I eat nuts or do they destroy resonance?"

"Does Svengali recommend belts?"

"Are corsets harmful?"

I have always been so very fit that I have never had much advice from you on these things so I don't know what to tell them. And I want to know for myself, too, for now that I am the wonder singer of all the ages, the undisputed Queen of Song, I must keep my throne as long as possible. Besides I feel such an undreamed of joy when I am really doing my best!

So hurry along, dear old Svengali, and tell me these things!

Your ever loving

TRILBY.

* * *

New York.

DEAR TRILBY:

The same nature that makes the singer, alas! makes the "noceur!" One must have lots of red blood to sing as you do, Trilby, at least without the aid of hypnotism and the flageolet.

The gods expect too much of singers. They literally charge them with sensuality and then forbid them to make any concessions to the hot blood that surges through their veins on pain of losing their voices.

The human voice is like Dorian Gray's portrait. Any dissipation, any deviation from the narrow road of virtue, is quickly registered there.

"Oh, cigarettes don't hurt me," says the gay young tenor as he lights his third one after dinner. He soon finds out differently, however. Some can stand it longer than others but inhaling cigarette smoke will always work harm. Tobacco and alcohol never fail to create a catarrhal condition that interferes with the freedom and reliability of the voice, even if it doesn't ruin it.

And singing after eating—the voices that has ruined!

There's the buxom soprano who says she can sing just as well after eating as before, that she doesn't believe in such rot, and pants her way through "Vissi d'arte," encouraged by her over-fed and over-enthusiastic friends! The result will be unfailing. She will soon be in the hands of the throat specialist.

Of course some things will harm one person and not another. Yet there are certain rules that in a general way will help anyone with a voice:

Sleep well, eat nourishing food, and not too much of it; exercise the whole body and not to excess; do your vocalizzi every morning one-half hour off and on; rest the voice completely one day a week.

Don't sing within three hours after eating.

Don't sing when you are hoarse.

Don't sing when your nose or throat is being treated with menthol in any form.

Don't continually repeat difficult notes or phrases without the rest of the piece in which they appear.

Don't talk in the open air in winter. Mario never spoke in the streets from November to May.

Of course, as human beings are different one from another, we can't make cast-iron rules, but lack of sleep and carousing will soon make inroads upon any voice. Some exceptions with wonderful physiques seem to be able to do considerable and still go on, but they won't sing at an advanced age like Battistini.

The question of belts and supports is another that depends on the case. Del Puente, Jean and Edouard De Reszke, and other corpulent singers I have known wore

(Continued on page 29.)

THE AUDIENCE ANSWERS



"What is it that accounts for the uniformly striking impression aroused by this young pianist? What is it that differentiates his playing from that of the multitude of virtuosi?"—Boston Transcript.

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WHAT THE NEW YORK NEWSPAPERS THOUGHT OF FLORENCE EASTON

ON HER FIRST APPEARANCE AS ELSA IN "LOHENGRIN"
AT THE METROPOLITAN OPERA HOUSE ON FEB. 2, 1921

"We do not remember a more exquisite embodiment of the pure spirit of Elsa than that of Miss Easton—virginal in soul, soulful in expression, graceful in pose and action and in all things in keeping with the poet-composer's conception of the humanized Psyche-character."—H. B. Krehbiel, *New York Tribune*.

"Her Elsa was an impersonation of great beauty, of poetic insight, presented with artistic skill; her singing was of equal beauty and skill. It is, in fact, a notable addition to the long roll of Elsas that are remembered at the Metropolitan."—Richard Aldrich, *New York Times*.

"An Elsa with supreme art and lovely tone."—*New York Herald*.

"Florence Easton again demonstrated her versatility and as Elsa has, we believe, the most sympathetic Wagner role of any that she has essayed. The Elsa nature she feels and understands. She was a radiant vision on her entrance and a girlish and appealing figure on the balcony. She sang the music. Some Wagner singers do not do so. 'The Dream' was delivered in mystic ecstasy, the balcony music was tenderly poetic. This Elsa will be often heard this winter."—James Gibbons Hausek, *New York World*.

"Florence Easton makes a charming Elsa. Her fine musical intelligence, her excellent diction—you can distinguish what she says all the time—and her fine physique stand her in good stead in those exacting Wagnerian roles."—Aileen St. John Brewster, *New York Morning Telegraph*.

"Florence Easton sang beautifully, looked glorious and acted angelically. It was Mme. Easton's most important part; it was one she is well used to, though, and to which she could bring a grace and loveliness of voice, a poise and pleasure of personality."—Gilbert Gabriel, *New York Evening Sun*.

"This was the first time Mme. Easton had presented her Elsa on this stage, and it was a portrait possessing touching beauties as well as the requisite nobilities. Her voice, pure in quality and of carrying power, was exquisitely handled, most expressively shading the text."—*New York Evening Journal*.

"She is ideal in the role. It is one of the best things she has done here. Temperamentally and vocally she is very well suited to it. She was very attractive to look upon and she acted the role with charm."—*New York Evening Telegram*.

"Mrs. Easton sang admirably. She is a fine singer, and the flamelike purity of her true soprano is right for Elsa. She is one of the rare singing-actresses who can express spiritual exultation, and this, with the easy tenderness and the capacity for doubt and suffering that inhere in the weaker of us mortals, made the inwardness of her impersonation."

"The Elsa of Florence Easton is already writ large in the long annals of the Metropolitan Opera House."—Pitts Sanborn, *New York Globe*.

"Mr. Gatti presented a cast of principal singers that was distinguished. Chief of these was Florence Easton, whose impersonation of Elsa was lovely alike to eye and ear. The love duet in Elsa's bridal chamber was beautifully sung. Miss Easton's vocalization a rare gem. All her arias Miss Easton sang entrancingly, and the mobility of her features and her minute intellectuality made her acting convincing. An ideal Elsa, one is tempted to say."—Sylvester Rawling, *New York Evening World*.

"Florence Easton is the perfect Elsa."

"The Elsa that commanded the stage of the Metropolitan Opera House last evening was a real princess and a real human being, gorgeously beautiful to look upon, thoroughly natural in her vacillating emotions, thrilling in voice and crystal clear in diction."

"For the sake of Florence Easton alone the revival of 'Lohengrin,' in poetic and intelligible English, would have been justified."—Katherine Spaeth, *New York Evening Mail*.

"Florence Easton was the Elsa. She is the best we have ever heard and the single exponent of the role who has been able to sing its music beautifully and thoroughly to realize those histrionic possibilities that avoid the bungling hands of actresses of less nice sensibilities. The Elsa of last night was beautiful to behold and to hear. Miss Easton's delivery of the 'Dream' stamped the character with its initial salient qualities."—William B. Murray, *Brooklyn Daily Eagle*.

"Chief interest was focused on the Elsa of Florence Easton. Since Emma Eames she is in appearance the most winsome, in song the enchanting and appealing Elsa heard here. There is no monotony, no anemia in her enactment of the part, and the variety of subtle dramatic nuances she introduces into her vocal conception of the part would have moved Wagner to enthusiasm."—Henry T. Finch, *New York Evening Post*.

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TRIUMPH OF AN OSCAR SAENGER ARTIST MELVENA PASSMORE

Coloratura Soprano

Philadelphia Press Acclaims a New
"LUCIA"

A REMARKABLE SINGER. TRIUMPH
FOR MISS PASSMORE, YOUNG AND
BRILLIANT SOPRANO.

"Lucia" requires for its most enjoyable production coloratura soprano of unquestioned ability. This rara avis the Philadelphia Opera Company has secured. Melvena Passmore, who made her local debut last night, is headed straight for renown in one of the big companies. Although young and inexperienced, she gave a graceful performance of the role, while vocally she surpassed many of the well-known coloratura singers. One of the unusual qualities of Miss Passmore's voice is its lovely lyre timbre. Coloratura work with her is entirely secondary. She does it with rarest facility, having doubtless a natural flexibility and endowment in this direction. Her voice, however, is so uniformly even and full of musical quality that it is possible to enjoy all she does. There is no occasion to await the moments of ornamentation, lovely though they are. Oscar Saenger, of New York, her teacher, regards her as a brilliant singer with the highest and most unusual voice he has ever trained. Miss Passmore created a great sensation in "Mad Scene," the performance being interrupted while the plaudits of the audience were showered on this interesting newcomer to the operatic stage. —*Philadelphia Record*.

"LUCIA" AT METROPOLITAN WITH
NEW PRIMA DONNA IN TITLE ROLE
WINS A GENUINE OVATION.

There was cordial appreciation for all the familiar numbers of Donizetti's melodious opera, particularly in the reception of Melvena Passmore who made her first appearance in this city in the title role and scored an emphatic success. Miss Passmore showed not only vocal qualifications equal to the requirements of the part of "Lucia," a favorite for many years with the coloratura sopranos, but also admirably realized its dramatic possibilities. Tall, slender with a personality well suited to the character, the singer proved something of a surprise in her delivery of the florid music, the intricate measures of the "Mad Scene" being executed with so much facility, in tones that were so flexible, clear and of such a sympathetic and brilliant quality, as to win her a genuine ovation.—*Philadelphia Evening Bulletin*.



All my success goes to my own
only teacher Oscar Saenger

March 1921

YOUNG SINGER WINS AN OPERA AUDIENCE. MELVENA PASSMORE RECEIVES TREMENDOUS APPLAUSE IN TITLE ROLE IN "LUCIA."

A young, unheralded singer made last night's performance of the Philadelphia Opera Company at the Metropolitan Opera House worth while. The singer was Melvena Passmore who took the title role in "Lucia." Unquestionably the first honors must go to Miss Passmore. She would make good with any company, and there is every probability that within a few years she will be one of America's best known and most demanded singers. She is, it appears, a pupil of Oscar Saenger of New York. A year ago she sang "Lucia" in Boston, and made a deep impression. Last summer she had leading roles with the Cincinnati Opera Co., and as recently as mid-December she was soloist with the Cincinnati Orchestra. Last night she revealed a lovely voice and with it a most agreeable personality and stage presence. The highest notes come easily to her and her technique was adequate to the florid intricacies of the "Mad Scene." The house took to her at once and applauded her to the echo.—*Philadelphia Public Ledger*.

"LUCIA" AND "BRAVOS" LINK AT
OPERA HERE.—ENTHUSIASM STRONG.
MISS PASSMORE'S SINGING EXCEPTIONAL AT METROPOLITAN.

The singing of the "Mad Scene" by Melvena Passmore was received with lusty "Bravos," and enough floral designs and bouquets to make a florist prosperous or celebrate the departure from life of a popular politician. Only, the "Mad Scene" was not a funereal occasion for Miss Passmore. With so many floral trophies to tote from the stage, death had no sting for her. Apparently, she had no time to think about it. It was a gay, rather than a somber occasion, which is rather an original interpretation even in a work so inherently ridiculous in a dramatic sense as "Lucia" and in which the need for authentic acting is so slight. Vocally, Miss Passmore was uncommonly good. Her voice was fresh, full and vibrant; clear, and of considerable beauty. She took the coloratura passages at somewhat slackened speed, but always with apparent ease and fidelity to pitch. Her performance possessed authority, and was the best feature of the evening.—*Philadelphia North American*.

Scores Success with the Cincinnati Orchestra Under Ysaye

MISS PASSMORE EXHIBITS A VOICE WHICH ADORNS THE CONCERT STAGE.

The first popular concert of this season, played at Music Hall, on Sunday afternoon by the Cincinnati Orchestra, under the direction of Mr. Ysaye, was an affair of universal pleasure. The very large audience was immensely pleased both by the programme, the manner of its playing and those concerned in it. Mr. Ysaye was pleased at this satisfactory condition, and surely at the ovation he received more than once during the

concert. The Cincinnati Orchestra was pleased when called upon to rise at the conclusion of the Faust Ballet music. And Miss Melvena Passmore, vocalist, was pleased that Cincinnati should so cordially welcome her and that she should have opportunity of demonstrating her ability on the concert stage. Miss Passmore exhibits a voice which adorns the concert stage. Its soaring register and beautiful tone qualities were more than ever admired yesterday afternoon. After her second number, enthusiastically encored, she sang the old "Traviata" air

in the most ingratiating fashion.—*Cincinnati Times-Star*.

AN ARTIST OF THE FIRST RANK.

It is not often that a soloist at one of the popular concerts is accorded such a hearty reception as that given Melvena Passmore yesterday. It was something of a revelation to hear her sing under proper conditions, accompanied by a full orchestra. The good opinions formed of her singing last summer were more than strengthened. Miss Passmore yesterday

definitely established her claim to serious consideration as an artist of the first rank. Possessed of a voice of beautiful quality, ample range and wonderfully accurate coloratura control, she adds to her renditions just the proper poise and dramatic intensity to make her work doubly effective. Her singing of the aria "Queen of the Night," from Mozart's "The Magic Flute" and the "Mad Scene" from "Lucia," were technically commendable and artistically satisfactory. She is a welcome addition to the list of visiting artists.—*Cincinnati Enquirer*.

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—*New York Herald.*

"The well-known soprano was so interesting, so artistic and so feeling as to achieve real supremacy."

—*New York Sun.*

"She is the bird of tears and gaiety. A poetess of song. She belongs to the artistic dynasty of Chaliapine and Slobinoff. She sings like a harp."

—*New York Russky Slovo.*

"She won enthusiastic approval from a large and demonstrative audience."

—*New York Evening World.*

"Her voice and singing were at their best. Delighting the audience to the point of cheers."

—*New York Globe.*

"She was a picturesque figure. She has definite charm."

—*New York Mail.*

Some Notable Engagements Where She Has Sung :

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LONDON.....	<i>Covent Garden</i>
BOSTON.....	<i>Boston Opera Co.</i>
CHICAGO.....	<i>Chicago Opera Co.</i>
BERLIN.....	<i>Royal Opera</i>
VIENNA.....	<i>Imperial Opera</i>
BUDAPEST.....	<i>Royal Opera</i>

PETROGRAD.....	<i>Imperial Opera</i>
MOSCOW.....	<i>Grand Opera House</i>
MILAN.....	<i>La Scala</i>
ROME.....	<i>Costanzi</i>
MONTE CARLO.....	<i>Casino Theatre</i>
PARIS.....	<i>Opera Comique</i>
PARIS.....	<i>Grand Opera House</i>

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HOW TO BUILD UP A CLASS

Excerpts from a Monograph Issued by the Extension Department of the National Academy of Music, Carnegie Hall, New York

To the private music teacher, one of the most perplexing matters, as also one of the most important, is the building up of a class. This is not alone a question which confronts the teacher at the outset of his career, but is also one which recurs at the opening of each season—and in fact throughout the year. Even when once established, the ambitious teacher makes a constant endeavor not only to increase the size of his class, but as well the size of his fees—an increase which is entirely justified with growing experience, and precedents for which are found in every other profession.

Unfortunately, in the teaching profession one's clientele does not of its own account seem to increase with years, and constant effort is necessary if one would replace with new students the vacancies which every year brings. From infancy to the grave one needs a doctor; almost as much so, perhaps, a lawyer—but a music student passes out from under the teacher's watchful care within the span of a comparatively few years. Thus one of the perplexing problems of the music teacher, speaking more specifically of the so-called private teacher, is the matter of getting a class started, if he is just launching on his professional career, or if he is already established, of adding to his clientele. In the latter case the problem would seem to be a simpler one, yet a study of the situation leads one to the conclusion that the initial struggle to get a start is usually not so difficult a matter as that of making substantial increases in the number of students after a start has been made.

A common case is that of the teacher who has five, ten, or twenty students, and who finds that any real advance beyond a certain number is apparently impossible. In other words, the class of five, ten or twenty seems to be a fixed quantity, subject to little fluctuation and no startling increases. The purpose of the present symposium is then to analyze the most important factors of success and to discuss certain neglected phases of the teacher's work which have a very direct bearing on this matter of how to build up a class.

As to the direct equipment of the teacher as a musician, thorough training must be assumed at the outset. It is so essential that it would seem superfluous to mention it, were not that in every community in the country are found untrained, incompetent "teachers," whose lack of preparation is so apparent that their seeming success can with difficulty be explained, except as proof that there are other requisites to success even than musicianship. The technic of musical art is no less extensive than that of other professions, but in music its inadequacy is often seemingly compensated for by an increased measure of self-assurance, personality and the social graces. However, these make a very insecure camouflage for professional incompetence.

Thorough training is the rock upon which any successful professional career is built; without this preparation one may start a class, but he cannot build it up—nor does he deserve to succeed.

Leaving out of consideration the case of the student who secures a position in a school or college, and whose class is already assured, the young teacher usually obtains his first pupils through the interest of friends who are attracted by his playing. There seems to be a firmly rooted opinion in the public mind that a good executant must be a good teacher. This is by no means so. The ability to do a thing well does not necessarily carry with it the ability to impart this knowledge to others. Instances are numerous of where fine players are abominable teachers, and where mediocre players possess in abundance those qualities which would make the ideal teacher. But since a recognition of the latter situation is not to be depended upon, the only safe course is to accept the judgment of the public that a good player makes a good teacher. The young teacher, therefore, must continue his own practice—for practical, if not for artistic, reasons. The ability to perform readily and well is one of his best assets.

Assuming that a start has been made and a few pupils have been secured from within one's personal circle of friends, or as the result of a few private musicales under friendly auspices, how is the circle to be increased, and from whence are these new pupils to come? If the locality is not overburdened with teachers there will be an ample field in which to create new business, so to speak, by arousing new or renewed interest in the study of music on the part of those who are not just then under any teacher. But if competition is keen, and if the most of your pupils are to be taken away from other teachers, the problem becomes a far more delicate matter.

Doctors and lawyers have long since discovered that the public estimated a profession in about the same terms as its members estimate each other. No matter what you think of your confrere, you cannot afford to speak disparagingly of him. He is a member of the profession which you are trying to ornament, and you cannot say anything which would reflect upon him, which would not at the same time reflect upon your own profession in the eyes of the public. It is essential, then, that your line of attack be positive and constructive, and not negative and destructive. In other words, sell your own goods; be so busy at it that you know nothing but what is good about your competitors—if indeed you need to look upon them as competitors instead of as associates in work, bound together by a community of interest.

Devotees of art too frequently regard with contempt and irritation the commercial and business aspects of their work. Mozart and Beethoven were examples of this attitude; among the most highly gifted of mankind in the artistic sense, they were failures in a business sense, and their whole lives were a constant, and often futile, effort to strike a balance between the demands of the Muse and those

of existence. On the other hand, the cases of Richard Strauss, of Debussy, of Brahms, who were both musicians and business men prove that it is entirely possible for one individual to reconcile these opposing demands.

That this antagonism should exist between artistic pursuits and commercial requirements is quite unnecessary. Music teachers do not teach for a pastime, they teach for their living, and only in substantial material gains is there found the legitimate reward of artistic efficiency. If such returns do not come in the degree in which they are justified, the chances are that the teacher has neglected to cultivate his business sense; and lacks the versatility which makes music teaching successful both as a commercial venture and as an artistic ideal.

Have you devised or adopted a comprehensive curriculum of music study whereby you may assure a well-balanced musical equipment to every pupil? Standardization of such essentials does not at all infer the elimination of individuality from one's pupils. Individuality does not rest in essentials, but in the refinements of interpretation. The mechanical equipment of every pianist must be made to comprise every factor necessary to the musical comprehension and the facile rendition of any musical work which the pupil may desire to interpret. This should, so to speak, be a standardized product; it is in the esthetic rather than the mechanical phases of the musical interpretation that the individuality of the pupil is to be given full scope for development.

The general educational value of such studies should also bring about the organization of such courses in the high schools and preparatory schools, and eventually the granting of credits for music study under outside teachers. No movement offers greater possibilities for the advancement of the musical profession than this, and the wide-awake teacher will be an ardent advocate of such a policy with his local school board.

The possibility of such granting of credits for music study is again an indication of the necessity for a comprehensive text-work on music study and piano playing, since no board of examiners can intelligently conduct an examination to determine a pupil's right to such credit without knowing just what ground has been covered by the teacher during the period. How often have we heard that "our daughter's school work is getting so heavy that she will have to give up her music lessons," and what would it not mean if she were enabled to elect a continuance of her piano study as one of her school branches and receive credit toward graduation on the same basis as with the other studies of her school curriculum.

Do you so plan the work of your pupils that when you do want to give a recital you can offer a program of varied interest, in which different styles of composition are illustrated, and in which the fatal mistake is not made of having them all in the same key? Nothing is more dreary than the average student's recital. Yet with a little intelligence

(Continued on page 46.)

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ERNST F. ELLERT President
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LEONARD LIEBLING Editor-in-Chief
WILLIAM GEPPERT Associate Editors
FRANK PATTERSON CLARENCE LUCAS GENE DEVRIES J. ALBERT RIKER General Representatives

CHICAGO HEADQUARTERS—JANETTE COX, 610 to 635 Orchestra Building, Chicago. Telephone: Harrison 6116.
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EUROPEAN REPRESENTATIVE—ARTHUR M. ABELL. Present address: 100 Grosvenor Gardens, London, Eng.—CECIL BARRETT (In charge). Saloon House, 85 Queen Victoria Street, London, S. C. Telephone: 440 City. Cable address: Musotter, London.

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Heard at the concert: "There are times when the ushers ought to be hushers."

The National Symphony Orchestra reminds one of Raymond Hitchcock's famous song—"All Dressed Up and Nowhere to Go." It is really too bad that an organization that has been brought up to so high a pitch by the master hand of Mengelberg should be disbanded within a few weeks.

Philharmonic—Stransky—"Pathetique"—Thus reads an advertisement in a daily paper, and what could better illustrate the popularity and the universal recognition of the composer of the "Pathetique"? It is strange that America should be almost the only country outside of Russia where this great music is appreciated at its true worth—and it speaks a volume for the sanity of American taste.

Having opened the season with "La Juive" and ended its novelties with "The Polish Jew," it really seems as if Mr. Gatti-Casazza had a penchant for Hebraic opera subjects. Well, there is quite a field to choose from. Why not, dear Mr. Gatti, Rossini's "Moses in Egypt," Goldmark's "Queen of Sheba," Halevy's "The Wandering Jew," Méhul's "Joseph," or Marschner's "Templar und Judin" (from Scott's "Ivanhoe"), not to mention several others that will undoubtedly occur to readers?

Marcus Antoninus remarked, some twenty centuries ago, that "I have often wondered how every man loves himself more than all the rest of men, yet sets less value on his own opinions of himself than on the opinion of others." The function of the MUSICAL COURIER is to adjust the values of opinions. We often hear of men whose high opinions of themselves are not shared by the public. We judge, and either correct the men who have the opinions or inform the ignorant public. It is very simple when you know how.

This astonishing bit of information was discovered in the Corriere Di Milano: "The pianist, Daniel Dambrilovitch, gave a concert at Carnegie Hall, New York, on December 20. The sale of tickets realized \$4,763.50. He played eight pieces with a total of 37,395 notes, exceeding his previous record. The world's record is held by Pasquale Minestrone with 42,421 notes in two hours and five minutes." Our first comment on this is: Did he? Did it? Once again; did he? And finally: Is it? The lightning calculator of our staff reckoned that this means 339 notes a minute, whereupon another editorial member commented that the typewriter record had this "skinned" by well over a mile.

Personally we never heard of a pianist named Daniel Dambrilovitch—which may be our misfortune—and we have doubts of the existence of Pasquale Minestrone. Incidentally, Minestrone is the name of an excellent soup, and we feel sure we would rather eat him than hear him play on the piano any day.

Boston frowns upon experiments by its youth in music of the ultra-modernistic noise variety. The city Health Department recently promulgated an order by the terms of which youngsters may gaze upon the mouth organs, bugles, tin whistles, and other noise-making devices in the department store toylands to their heart's content, but must not blow them to test their musical qualities. No more Domestic Symphonies for Boston!

Walter Damrosch's American program of last week brought up once again the eternal question of what constitutes an American composer. Mr. Damrosch included himself (born in Breslau) and Charles Martin Loeffler (born in Mühlhausen, Alsace) in his list. Glad as we should be to include certain composers—for instance, Ernest Bloch and Percy Grainger—among the Americans, it hardly seems right to claim anybody who was not at least actually born in this country, no matter how long he may have resided here.

The chorus of critical disapproval which greeted "The Polish Jew" at the Metropolitan—a disapproval which the decidedly poor piece richly deserved—was given a specially vicious note in the remarks of W. J. Henderson, who said: "This opera is said to have had some favor in Germany. That is the place for it. Possibly there are in that self-contained country not a few persons to whom the drama of cowardly murder, remorse and retribution may have an immediate interest, and as for dull and stupid music, Germany is its heavenly home." My!

The Schola Cantorum sends out the following notice with the request for immediate insertion: "Kurt Schindler has received word from Leipsic that on January 14 last his brother, Ewald Schindler, was married there to Nora Nikisch, the daughter of Arthur Nikisch. Ewald Schindler is a well known actor in Leipsic, and it was through his professional activities there that he met the daughter of the great conductor, she being also attached to the dramatic stage there. Kurt Schindler expects to join his brother during the summer in Italy, where the newly-wed couple will spend the summer." One wonders whether or not the happy bride has been told about the last sentence.

After twenty-five seasons or so of playing the Atlantic seaboard circuit—New York, Philadelphia, Baltimore and Washington—the Boston Symphony Orchestra next winter is to abandon all except its New York series. Presumably the attendance has fallen off in the other cities as it has in New York, so the visits can hardly be profitable; but it is a shame to see an old established feature of American musical life such as this go by the board, simply because the directors of the Boston Symphony Orchestra are better acquainted with children's courts, street railways and other useful objects than with music and what makes it either an artistic or a commercial success. There are three or four conductors in the world who could bring the orchestra—still a splendid body of players—back into first-class condition and attract the same old hall-filling audiences that were the inevitable rule in New York until the advent of M. Monteux.

CARUSO'S "SUCCESSOR"

The little middle-man, one of the fringe of hangers-on that always surround an opera company, who is running about town telling everybody who will listen that the new Italian tenor of the Metropolitan Opera is "Caruso's successor," is doing his "friend" the worst possible service. The singer in question has a remarkably fine voice; he sings well—nobody wishes to deny it; but to say that he is in any sense "Caruso's successor" would be to insult that great artist, were he not placed above insult by his own attainments. There have been so many "successors" to Caruso brought across the Atlantic in the last decade—and Caruso still looks in vain for one! If the little middle-man will take a train to, let us say, not farther than Utica, and make inquiries as to who knows of Caruso and who ever even heard the name of the gentleman whom he has nominated as Caruso's "successor," he will get a better idea of what the combination of art and proper publicity means. They do say that the unfortunate tenor is really beginning to believe that

he is "Caruso's successor"—has gone so far, in fact, as to make the statement himself. "Whom the gods would destroy, they first make mad!"

Is there something about pianists that especially fits them to become conductors? Inspired, perhaps, by the conspicuous example of Ossip Gabrilowitsch, Rudolph Ganz is casting his eye upon the conductorial field. He tried out his wings, so to say, at St. Louis two weeks ago, conducting a pair of concerts as guest at the invitation of the management of the St. Louis Symphony Orchestra. To judge by the unanimous chorus of praise uttered by the critics and the tremendous tribute of applause offered by the public, Mr. Ganz promises to be no less notable a success, if he continues in the field, than his distinguished fellow-pianist, who presides so successfully over the Detroit Orchestra.

They are having funny experiences in Italian opera houses nowadays, since the orchestra players are thoroughly organized and beginning to feel their oats. An audience at the Costanzi, Rome, insisted not long ago that Mme. Butterly should repeat her aria. Everybody was perfectly willing that she should—except the orchestra. The men explained that they were hired to play the opera through once; it was not in the bond that they should play any part of it twice. Somebody had the bright thought to order a piano onto the stage, and the situation was saved. The audience got its *bis*, to the accompaniment of the piano; the orchestra players didn't play a note more than they were paid for, and, as the piano disappeared into the wings, the performance continued to an undisturbed end.

Just off the press is the booklet outlining the plan and scope of New York's second Music Week, to be held April 17-24. The cooperation to be given by all the different classes of organizations who will help in carrying out the aims of Music Week is indicated in the booklet, and comprises practically every available agency for furthering the project. Promises of aid are crowding in upon the committee as a result of preliminary letters to churches, women's clubs, musical societies, etc. The booklet will be mailed to all these groups, as well as to schools and colleges, music teachers, welfare institutions, industrial plants, etc., within the next week or ten days. It is a document replete with interesting information and statistics.

Schumann-Heink's popularity is ever on the increase. The famous diva is drawing near the end of her forty-third season, yet her admirers all over the country look forward each succeeding year to her reappearance. This season she has appeared before tremendous audiences everywhere, being the recipient of well-earned ovations from coast to coast. And even now Mme. Schumann-Heink's devotees in America are anticipating her return next season, when she will be fresh from successes in the Orient. Japanese music lovers eagerly await her appearances there this summer, for the newspapers have not spared themselves in heralding her visit. With such a kindred feeling for the diva all over the globe, it is not surprising that she calls herself "the happiest youngster in the world."

TOO LONG

A letter in the Tribune on Monday morning of this week voiced thoughts about which we had intended to write a paragraph. It was headed "Tardy Concert Givers," and read in part as follows:

It is time a vigorous protest be made at the increasing lateness of concerts. The opera begins punctually as announced, whereas concerts are anywhere from ten to twenty-five minutes late. This is not only discourteous, but inexcusable, and means that many people, especially commuters, are obliged to lose the latter part of the concert.

The chief offender this season has been our distinguished visitor from Holland, Willem Mengelberg. We cede to no one in our admiration for his work, and attended two of his concerts last week, both of which began fifteen minutes late. As Mr. Mengelberg gives us habitually programs that are rather long—he could readily spare one number from most of them—and takes an intermission of at least twenty minutes, the concerts are dragged out interminably. Last Sunday evening's program, for instance, was not over until well past eleven. Transportation is surely not so difficult in Amsterdam as here in New York. The National Symphony is nearly through, but let us hope that the genial and accomplished conductor, who has brought a tremendous amount of joy to New York music lovers this year, will keep the subway and suburban visitors in mind when he comes back to the Philharmonic next year—and shorten the length of his concerts!

VARIATIONETTES

By the Editor-in-Chief

"How is it possible for criticism to be 'the adventures of a soul among masterpieces,'" asks J. P. F., "when criticism is the 'thing that kills the soul of those who practise it?'"

Who says that English cannot be sang so intelligibly in opera that the listener may understand every syllable? It was done last Wednesday here at the première of "The Polish Jew." The singer who accomplished the mighty deed was Chief Caupolicán, the South American Indian. He gave a truly marvelous exhibition of care, clearness, and correctness in the vocal exposition of the language of our land. And he did not say "mon" for man, "kees" for kiss, "baird" for bird, and "gaw" for go. Singers should study the dictional secret of Caupolicán, whatever it is. Personally, we hold the heretical opinion that he learned the business in vaudeville, where he appeared for some years. There is no nonsense about English as sung in vaudeville. Anything delivered in English in vaudeville must be done in English understood by the audience. If the English is not understood, the performer is left in no doubt about the fact. His hearers display indifference, their applause is meagre, and the management does not reengage the offender. We had thought for years that it was impossible to sing an operatic role in English so that every word would carry clearly to the listeners. Chief Caupolicán has cured us of that belief.

Meanwhile, at the Strand Theater last week, tenor Redferne Hollinshead was giving a fairish imitation of John McCormack, except when the former pronounced a well-known line: "Dear old Pol of mine."

Philip Hale quotes passages from the rhapsodical critic of the Brockton (Mass.) Times of February 21, where the Boston Orchestra gave a concert on February 20:

"The last number was Enesco, Roumanian rhapsody, in A major, op. 11, No. 1, and its last melodious chords mingled softly with sighs of regret from the listeners, who for more than two hours had drifted happily on the sea of soul-stirring music." Richard Burgin was the soloist. He "exhibited rare skill as the sweet voice of his violin rose and fell in charming interpretations of dreamy, passionate and vivacious phases" (sic). The symphony was Dvorák's "From the New World." "All who understood the technic and sympathetic understanding necessary for successful intonations were impressed with the faultless blending of the violins, violas, flutes, trumpets and other instruments which made up the ensemble of the perfect melody producers."

The other day we came across a young Cuban pianist named Ros, who is studying here with Stojowski, but already is a finished artist with a real message to proclaim on the keyboard. Ros, about twenty years old, has been a protégé since his childhood of the Cuban Government, which set aside a fund for his education and maintenance. We wondered why countries like Cuba, Norway, Argentina, Brazil, Mexico, Sweden and Russia do or did such things, why France and Italy decorate their composers, and why England ennobles them, while America's Government pays not the slightest attention to its distinguished native musicians, either in the way of paying them honors or money. The proverbial ingratitude of republics is no excuse, as witness the case of France and the South American countries. There seems to be plenty of money in our national treasury to lend to foreign countries for the purpose of making war, but none to help the American tonal fraternity to make music. How would it do to paraphrase a famous patriotic utterance into: "Millions for war, but not one cent for art"? We are a wonderful country in some ways, but we have something to learn. Maybe President Harding and the Republican Congress and Senate will teach it to us. Or, perhaps, should someone teach it to them?

There is another side, too, as when Olin Downes says in the Boston Post:

"A man with a message in art, or any other kind of a message, does not wait to find out whether circumstances will reward him for his aims if not his accomplishments. He sits down, this man, with something to say, and says it. Circumstances must fit the art and not the art the circumstances. Symphonies are not written because the composer, like any other good business agent, declines to put pen to paper until he knows whether he is going to be financially and suitably reimbursed for his effect."

Florence Reed, the greatly gifted actress, brought a young girl to play for us. She played tolerably

well, but it was the usual story: No money, sick father, many children in the family, studies interrupted because of inability to pay for lessons, etc. And it was the usual story we told Miss Reed: No fund with which to help such cases, private teacher must be found who has time and charitable instinct, a generous individual or generous individuals necessary to provide for girl's necessities, etc. We told her, too, that the \$15,000,000 Juilliard Foundation does not, according to Dr. Noble, purpose to assist such cases except when genius or at least extraordinary gifts can be proved to exist. "Indeed," said Miss Reed with a justified sniff, "and how are geniuses or extraordinary gifts to be proved without the preliminary teaching and development? Look at Auer and his free pupils, Elman, Heifetz, Seidel, Zimbalist. Good old Auer had no \$15,000,000 behind him, either." We did not feel called upon to acknowledge personal guilt, but we passed on Miss Reed and her girl pianist to Berthold Neuer (of the Knabe house), who came along just then. Neuer exclaimed at once: "Of course we'll find a teacher for her. I know several who always are willing to help a needy student of talent." Lucky that there are in the world such persons as Neuer and his kind teacher friends to offset hard-hearted Juilliard Foundations and pessimistic music editors.

Recently the MUSICAL COURIER announced that in the Cleveland, Ohio, tax office they are playing phonographs in order to make the victims pay their assessments more cheerfully. Along comes Henriette Weber, in the Chicago Journal of Commerce and Daily Financial Times (in which she writes enlivening and well-informed reviews of music and books), and says that while the selections played in the Cleveland office have not been announced, nevertheless "it is safe to say that if the taxpayers had their choice it would be 'It Is Enough,'" from "Elijah."

A Marshalltown, Ia., lady who tastefully uses mauve ink on gray paper, tells us that when she proposed to a friend to go to a Des Moines concert to hear "the Zimbalists," the friend asked: "What is a Zimbalist?" It is a mildly good pleasantry and was such when Willy first asked Nilly the same question in this column many months ago.

Why do book publishers and reviewers nearly always adorn their articles with the pictures of the authors they are discussing? One hardly ever sees the picture of a composer or of a painter or sculptor used in the same fashion. It is difficult to believe that the public is more interested in the faces of authors than of composers, painters, or sculptors. In fact, it is difficult to believe that the public is interested in the subject at all. It is easy to believe, however, that the public is made to think it is interested in the subject. There you have the secret of the financial success of American journalism and of many other profitable ventures in this, our country, 'tis of thee.

If Richard Strauss is looking for new opera stuff, let him try setting to music Rostand's posthumous "The Last Night of Don Juan." It cries for the Strauss treatment of the sort he gave his symphonic version of Lenau's "Don Juan." In that poem the ambitious Don desired to possess in one charmer the sum total of all womanhood. Rostand's hero is mocked by the Devil in the form of the Comendator, who tells the seducer that he never has possessed the soul of a single woman; that he conquered only when his victims desired him to have the victory, that the bitterest tears they shed were not for him, that one fair lady, for instance, spilled the most poignant grief of her life over a hat which disappointed her; another wept her deepest grief because she was discovered in an ignoble intrigue—not with the gallant Don Juan at all, but with a servant! And so on and so on. The masked spectres of all his loves crowd about him. The Devil dares him to win the soul of one, to be faithful to one. "I'll do it!" he cries bravely. At that instant the thousand and three women unmask. Don Juan sees an ocean of beautiful faces around him. He desires all of them. He spurns fidelity. He has no heart for one woman, as long as he can gaze at another. They are all his for the asking, so why waste himself on one? He is invincible. Finally

Don Juan's punishment comes. The Devil assumes the role of a Showman and he makes the arch seducer the Punchinello, the clown, of the Satanic Punch and Judy Show. "I would rather roast in Hell!" screams the Don. But the Devil is relentless. To the end of time shall the offender be a laughing-stock, a grimacing, smirking, pirouetting jackanapes, to make fools and children laugh. That is the end of the play. A fine ironic touch had the lamented Rostand. Strauss should operatize this latest Don Juan. The music, moreover, ought to be in style a blend of Rabaud's "Marouf" and Rimsky-Korsakoff's "Coq d'Or." If Strauss cannot handle it, then Stravinsky might be induced to try.

Apropos, after hearing the lovely and melodious music of the suite from Strauss' "Ariadne" last Sunday (at the Mengelberg concert), one hearer remarked to his neighbor: "If Strauss' music is supposed to have helped in bringing on the war, at any rate it could not have been this beautiful piece."

Very amusing to some persons is the news (cabled from Paris to the New York Herald of March 12) that at this moment one of the only two works which cover expenses when given at the Paris Opera is Wagner's "Walküre." The other is "Faust." The daily deficit of the institution is 12,000 francs. The management asked the Chamber of Deputies for a 700,000 francs increase of the annual subvention for the Opera, but it was refused. The present subvention is 800,000 francs, and it was first granted in 1871. The Paris Opera should secure for itself a Caruso or a Galli-Curci, or else learn the secret of profitable opera giving from fortunate Fortune Gallo.

Katharine Goodson and Arthur Hinton honor this department with a picturesque post card from the island of Malta, which they describe as an exquisite place, and where they found a subscriber to the MUSICAL COURIER, a paper dubbed by Mr. Hinton "the weekly musical multum in parvo" (much in little).

The Flonzaley Quartet announces that it has withdrawn the Stravinsky "Concertino" (for string quartet) from its repertory, because the music does not convince the Flonzaley players, they do not understand it, and they have, in spite of incessant study and practise of it, found no way to convey Stravinsky's message to their hearers. Here is a new and unusual form of artistic honesty. The Flonzaley Quartet does not say, however, that Stravinsky is insincere, a fool, a practical jokester, a charlatan, a know-nothing, an enemy of music. The Flonzaley Quartet leaves that to the critics.

And, talking of critics, a Toronto newspaper of recent date says: "After Albert Downing had given Judge Deroche an opportunity of judging for himself whether he was capable of singing the tenor solos in 'Elijah,' his Honor awarded him \$50 on his claim against Dr. Edward Broome for \$200 for taking the tenor role in the concert given by the Oratorio Society of Toronto and the Detroit Symphony Orchestra in Massey Hall on March 23rd last." Great possibilities in that system!

Nilly—"Paderewski had a wonderful touch." Willy (grumblingly)—"Indeed he did. Used to cost me \$10 every time I took you to hear him."

LEONARD LIEBLING.

A WORD TO THE WISE

It is feared in certain theatrical quarters that the revue, which came from France and is a sort of exaggerated rehash combination of musical comedy, comic opera and vaudeville, is losing public favor and will before long be replaced by something new or at least different. The revue in Paris stands on a very much more exalted plane than that which it is able to maintain in America, for the reason that Paris is, practically, the whole of France, and everybody in Paris knows all about everything that happens in Paris and cares about nothing else. Therefore, the caricatures and burlesques of which the revues are made up are understood and appreciated by everybody, as they are not in this country.

If the revue dies and is buried alongside of the musical comedy there will perhaps be a chance in America for the comic opera or opera-comique, with real singers, a real chorus, a real orchestra, and—real music. Why do not some of our real composers—successful song writers—try it?

NATIONALISM AGAIN

A suggestion that sounds distinctly French in tone, manner, and conception, comes from the columns of "The Piano Maker," an English trade journal. It is that a tax should be levied upon every place of public entertainment where the offering is mainly foreign. This is aimed primarily at the Viennese type of musical comedy, and the writer is careful to note that it would not be rational to risk depriving the public of the world's masterpieces by attempting a policy of exclusion.

"The right course is to advocate such a proportion of English music everywhere as will give sufficient scope for native art to develop, for it is well known that art needs a sympathetic environment and reasonable elbow-room. Of its own accord the public will make no move in the matter. It has been too long accustomed to regard imported art as necessarily superior. It accepts the present conditions without question. It would not accept a new tax without question. There it is amenable to argument. There, consequently, is the opportunity for the Federated Board and other associations to bring pressure to bear."

If the English public is amenable to this sort of argument it is different from any other public. There might be grunts and growls, and hoots and howls, against any increased taxation, but the result would not be to drive the public to second-rate entertainments, nor would it keep them away from first-rate entertainments. They would certainly, although perhaps not willingly, pay the additional price.

Amusement psychology is a peculiar thing, and differs greatly from the psychology of thrift along other lines of personal investment. Many a man will buy habitually at cheap stores, and, if the prices increase, go to still cheaper stores, and yet not hesitate an instant to spend his hardly earned and hardly saved money on high-priced tickets to see or hear some noted theatrical or musical star or production, even if the price is grossly augmented. This is, to a certain extent, not psychology. Many people get a wondrous thrill from an art offering, chiefly because it is greatly sought after—the fashion—when they would care nothing whatever for it if it did not happen to be a great popular success. They want to be in the swim, and are willing to pay for that privilege. But a thing cannot be made a popular success unless it has merit, so that these people really get their money's worth.

Drive out the good shows and the bad shows will still play to empty seats. This was amply proven in Paris during the war. People are willing to do almost anything for the sake of patriotism, except to be bored. If patriotism or fashion so decrees, they will buy tickets to a second-rate attraction, but they will not go.

This is a simple matter of fact. Therefore, to undertake exclusionist methods can benefit nobody. Second-rate art cannot thus be forced on the public. And, after all, why should it be? What difference does it make where art comes from? A Strauss poem is not loaded with dynamite, nor is there any visible relationship between a Wagner opera and a submarine.

Furthermore, any self-respecting artist would be ashamed to benefit even indirectly from such tactics. If there is any one field wherein competition is a necessity and quite inevitable, it is the field of art. For art is not a necessity. Food and drink and raiment and other material essentials we must have. We get them where and how we can as opportunity offers—and care very little where they come from if only they are cheap. But we can get along very well from year end to year end without any art at all—many of us do! And none of us, on the rare occasions when we do spend money on art, will spend it on something we do not care for or want. We would rather do without it altogether.

As for any American or British or French artist or composer being refused an opportunity because he is American or British or French, that is the veriest nonsense and has not now nor has ever had any foundation in fact. Does anyone really believe, for instance, that there are unknown Carusos or Kreislers or Debussys in this or any other country whose art is unrecognized either because of their nationality or for any other reason whatever? In embryo, yes; perhaps. But that is a matter of education, opportunity and environment and touches upon quite another phase of the problem. And these well-meaning obstructionists or protectionists do not refer to that. They refer to the finished article, and their arguments are worthless because they are based upon a false premise—upon art equalities which do not exist. Those portions of native art which are superior to foreign art need no protection. American ragtime needs no pro-

tection against any foreign invasion; but France has been contemplating national protection against American ragtime. France is also considering forms of protection against certain American operatic artists, which presents a charming picture of human generosity and common fairness. For years America has brought all of its art and artists from Europe, and now, at the first suggestion that something artistic might come from America, Europe contemplates means of protection!

For the sake of art let there be no national boundaries; let competition be absolutely free and unrestricted, and may the best man win.

NEW TERRORS

When Percy Grainger's suite for orchestra, "In a Nutshell," was announced for performance by Sir Henry J. Wood's orchestra in the Queen's Hall, London, a few weeks ago, a writer in the Daily Telegraph said:

Many there are, no doubt, who deem it impossible for any kind of new terror to be added to our musical life in spite of the frenetic efforts of so many composers today to invent one. Yet it seems that it has fallen to the lot of Percy Grainger to achieve the impossible.

Whether the steel marimba, the wooden marimba, the Deagan Swiss bells, and the Deagan nabimba actually struck terror into the gentle and palpitating English heart or not is no concern of ours. Merely expressing the hope that syncope was not rampant in the Queen's Hall when the dangerous Grainger suite was played, we pass on to the important consideration of what would our music now be like if every new invention was prohibited. If new things had been forbidden from the start we would still be living on acorns, climbing trees, and hiding from thunderstorms in caves and jungles.

In the year 1690 Johann Christopher Denner, of Nuremberg, added a very impressive terror to the list of orchestral instruments. He may have taken his idea from the Shawm, or Schalmuse, but the world credits him with the invention of the clarinet.

Another terror which came to stay was first announced in 1539 at Pavia, and is attributed to Afranio of Ferrara. The woodcuts in the volume are labeled "Descriptio ac simulacrum Phagoti Afranii." The fagotto, or bassoon, by Afranio, is now a welcome and familiar terror.

When the flute was first a terror we cannot discover. In its primitive form it has been used in all parts of the world from the remotest antiquity. Perhaps when audience No. 1 first heard it there were teeth that chattered, figleaf draperies that quivered, and dainty bits of cocoanuts which fell to earth from nervous fingers. Even today the sound of a flute in a neighboring apartment often awakens a long slumbering feeling of wrath and terror, which has come down to us, no doubt, from our prehistoric progenitors.

The oboe is also an ancient terror. It is found on the monuments of Egypt, and imaginative writers will have no difficulty in associating it with the plagues of Egypt in the days of Moses. In fact, we shall continue to assert that the oboe was the musical accompaniment of the terrors of the plagues which upset old Pharaoh until someone proves to us that we are wrong. If any scientific enquirer requires evidence in support of our theory, we point to the subtle psychological corroboration supplied by Mendelssohn, a direct descendant of the Hebrew captives of Egypt, who instinctively used the oboe to suggest the terror of the rainless heavens of brass in the "Elijah." Need we delve deeper?

The trumpet has long been linked with terror. Without the aid of psychology we can bring sufficient evidence. Milton, for instance, in his "Hymn on the Morning of Christ's Nativity," says:

The wakeful trump of doom must thunder through the deep,
The aged Earth, aghast,
With terror of that blast,
Shall from the surface to the center shake.

Seekers after terror are recommended to look up the histories of timpani, trombones, tubas, xylophones, sarrusophones, and the freaks and fancies for producing weird noises used by Paderewski and Richard Strauss.

Wagner, considering the early age in which he wrote, was quite a terrorist in his way when he scored his underground subway passages, in the Nibelung's cave.

ANTAR

"Antar," a "heroic tale" in four acts and five scenes, by Gabriel Dupont, was given its première at the Paris Opera on February 23. Gabriel Dupont was born in 1878 at Caen and died in August, 1914. He was considered one of the most talented of the younger French composers.

MUSICAL INSTRUMENT TAX

Music today is carrying the burden of a direct tax which tends to limit its spread among the people and which consequently reacts upon the professional musician, whether he be concert artist or teacher.

Under the Revenue Act of 1918, a manufacturers' excise tax of five per cent. is levied upon the sale of pianos, player pianos, talking machines, talking machine records, music rolls, etc. The new Congress, which will probably be called in special session some time in April, will have before it the revision of this tax code, and there is a possibility, and not a small one, that the musical instrument excise tax will be increased to ten per cent. to make up the loss in revenue entailed in the proposed elimination of the excess profits tax and the higher surtaxes in the income brackets.

The musician's interest in this tax is as deep as that of the musical industry itself. Primarily he feels the tax because it increases the price of the piano by which he gains his livelihood, but were this its only effect there would not be much complaint. What it is doing, and what it will do doubly if it be increased, is to limit the sale of pianos, which in turn will react on the number of pupils that are coming to American teachers, with a consequent direct lowering of their income. It is in every sense of the word a tax on music, and everyone connected with music must necessarily suffer from the burden.

A result which may be even more important is the check it is placing and will place upon the sale of reproducing musical instruments such as the reproducing piano, the player piano and the talking machine. Anyone who is at all familiar with the history of American musical appreciation during the past decade attributes much of the advance made during that time to the influence of these instruments. They have created concert-goers by the thousands, for it has been through that medium that a vast number of people have had their first taste of what good music really is. This taste was rapidly developed into a desire under the constant stimulation of musical instrument manufacturers, who have recognized that their prosperity is closely entwined with the public's musical demands. So important have they considered this that they support an organization, the Bureau for the Advancement of Music in New York, for the single purpose of developing the people's musical desires, a work from which the professional musician has gained as much as the manufacturer himself.

All of this concentrated effort will lose much of its effect if Congress continues or increases the present tax. Sales will be limited. The musical instrument industry will consequently be compelled to drop much of the work it is doing at present. Music dealers throughout the country, who have come to be among the most important supporters of local concert courses, will be forced to withdraw. With sales falling off they will not be able to carry the expense. Talking machines and player pianos will not be in thousands of homes where otherwise they would gradually be forming musical taste with its results—concert attendance and a wider desire to express one's own self musically leading to a demand for teachers.

The musician will be protecting his own interest if he will unite with the music dealer in his locality to place before his representative in Congress and his Senator what the tax really means and how it will affect music.

A tax on musical instruments is as reasonable, or rather as unreasonable, as a tax on books. Music is no luxury today; it is a part of education and a part of the nation's culture. To limit its influence and its spread by a tax that is fundamentally wrong in its conception and deeply harmful in its reaction, is to deny millions of people what is rightfully theirs and which the imposition of a heavier economic burden only prevents them from having.

When tax revision comes before Congress, express your opposition to the continuance or the increase of the excise tax on musical instruments, both to your Congressman and your Senator.

POOR WOMAN

Antiphanes did not believe in woman violinists, woman pianists, woman composers, woman poets, woman policemen, or woman anything else. He said so in one of his lost comedies, which were written about 350 years B. C. His actual words, translated into English, are: "One thing only do I believe in a woman, that she will not come to life again after she is dead; in everything else I distrust her till she is dead." The progress of the modern woman has been so great that she actually does not care a straw for the opinion of Antiphanes. Even at his best he never had the authority of a Parisian ladies' tailor.

Nelson Illingworth Singing Loewe's Great Ballad "Edward" and Schubert's "Atlas"



Photo by Bain News Service

THESE pictures depict the tremendous emotionalism of the Australian lieder singer's art and the sharply defined manner in which he portrays the characters and their moods in the songs he sings. While never violating the canons of the concert platform, that he can so vividly describe and suggest so much by his emotional intensity is remarkable. As will be seen, his actual movements are almost negligible, and yet the subjective realization of every mood is positive. Well may Henry T. Finck say it is "indescribable in words" and term Mr. Illingworth "the great song interpreter with a message," for as here portrayed, he brings the full import of the master songs direct to the audience. "Gripping," as Krehbiel says, "the imagination and emotions of the hearers in a degree that no song singer of recent years has exerted."

The first picture is of Edward's mother, while fully knowing what has happened, interrogating him.

—2. The second is at the great climax that Loewe builds as Edward confesses that he has killed his father. His mother, seeing the horror and remorse that he now feels, and after he has said that he will become a homeless wanderer, asks what will happen to his wife and children.—3. The third is where Edward in agony says: "The world is wide, let them beg through life." The mother, now fully alarmed.—4. Desperately pleads with him.—5. The fifth depicts Edward in the famous curse that closes the tragedy.—6. This is a poignant realization of Schubert's "Atlas"—of the man who sought eternal rapture but now is burdened by a world of sorrows. Mr. Illingworth's sensational success can well be understood, for, as Henderson says: "He makes such works interesting to the most indolent listener," and Pierre Key remarks that "the people get something to take home with them."



I SEE THAT—

Galli-Curci had the honor of being the first artist to sing for President Harding.

Mabel Dunning's song recital at Aeolian Hall on March 21 has been postponed to April 19.

Fritzi Scheff has just been divorced for the third time.

Pavlova is charming large audiences at the Manhattan Opera House.

Robert Morrisini, music teacher, was found dead at his New York residence.

Paderewski was hailed as a statesman at the Civic Forum dinner given in his honor.

"The Polish Jew," the latest revival at the Metropolitan, was not a huge success.

Paul Althouse is one of Caruso's pet singers.

A son was born to Mr. and Mrs. Sergei Klibansky on March 5.

The Criterion Male Quartet is touring Oklahoma, Iowa, Ohio and Kansas.

Renee Thornton's appearance with the Verdi Club on March 2 resulted in her re-engagement for April 20.

Emanuel Stierl is using Mana-Zucca's "Top o' the Morning" on his Canadian tour.

Effa Ellis Perfield gave a talk on pedagogy and rhythm at The Milbank, 11 West Tenth street.

Maggie Teyte was married to W. S. Cottingham on March 12.

Blind Edwin Grasse will appear as violinist, composer and organist in Baltimore today.

Marguerite Alvarez will make her third Boston appearance in May.

Paul Stoeling is associated with Professor Sevcik in teaching violin at the Ithaca Conservatory.

Umberto Sorrentino is under the management of the International Concert Direction.

Anna Hess, pupil of Elizabeth Kelso Patterson, will sing in the Brooklyn Academy of Music on March 29.

Dirk Foch is to conduct the new American orchestra sponsored by Mrs. E. H. Harriman.

Annie Louise David, the harpist, is being booked for a concert tour of California and the Middle West.

Platon Brounoff has formed a "Don't Worry Club."

Ethel Clark has cancelled all of her appearances for the present, owing to an attack of appendicitis.

Namara was in an auto crash, but was not injured.

Alfred R. Frank, of the Boston Conservatory of Music, may teach in Lewiston, Me., one day each week.

Charles W. Clark will sever his connection with the Chicago Bush Conservatory at the end of the season.

Rudolph Ganz made an excellent impression when he conducted the St. Louis Orchestra in two concerts.

Poughkeepsie, N. Y., recently held a most successful music campaign.

Cyrene Van Gordon's father died last week.

An open class is held at the Barbereux System studios in New York on Monday evenings.

Owing to lack of financial backing, Seattle's orchestra season ended abruptly.

Cecil Fanning is booking rapidly for next season.

The New York Chamber Music Society is scoring many successes on tour.

Ellis Clark Hammann has filled a long list of engagements this season.

A Pilgrim Tercentenary Festival is to be held in Boston during the week of May 16.

Berlin musical circles are interested in a new invention which, it is claimed, will make worthless new violins equal in tone quality to the best Stradivarius.

Alice Nielsen demonstrated her uncommon vocal skill as soloist at two Boston Orchestral concerts.

One of Ethel Leginska's talented pupils will make her debut at Aeolian Hall on March 31.

The Philharmonic and Central Concert Company courses in Detroit will consolidate next season.

Dorothy Jardon will again appear at the Palace Theater during the week of May 2.

John Hand sang at Washington Irving High School last Sunday afternoon.

Guy Maier and Lee Pattison appeared three times in New York in two days.

Mary Langley Rackow, of Detroit, is in New York coaching with David Bispham.

The T. Arthur Smith concert bureau in Washington, D. C., has been incorporated.

Marguerite Dana will make her New York debut at Aeolian Hall on March 21.

New York's second music week takes place April 17-24.

Henry F. Gilbert's suite, "Indian Sketches," was given its first performance anywhere by the Boston Orchestra. On page 10 of the MUSICAL COURIER there are some hints to teachers on how to build up a class.

The Boston Orchestra will not be heard in Philadelphia, Baltimore and Washington next season.

Jerome Rappaport, boy pianist, will give a recital at the Watertown (N. Y.) High School on March 30.

On page 56 May Johnson tells how auditions may be made at the Strand, Rivoli, Rialto and Criterion theaters.

John Prindle Scott's "Romeo in Georgia" is becoming a popular number with tenors and baritones.

Schumann-Heink is drawing near the end of her forty-third season in the musical world.

Frieda Klink is one of the soloists engaged by the Goldman Concert Band for the summer concerts.

Namara is to appear in another motion picture, the scenario for which was written by her husband, Guy Bolton.

Marcella Lindh possesses an autograph album which belonged to Henrietta Sonntag.

The prize winners have all been announced for the seventh biennial competition of the N. F. M. C.

Yvonne de Treville gave a delightful recital at the Hotel Plaza on March 10.

Maia Bang will spend the summer months in Europe, together with a number of her pupils.

Irene Williams will concertize next season under the management of the International Concert Direction.

G. N.

Claussen Re-Appears at the Metropolitan

Julia Claussen, the distinguished mezzo-soprano of the Metropolitan Opera Company, who recently sang in St. Louis with marked success, reappeared at the opera in New York for the first time this season on March 3, singing the role of Ortrud in "Lohengrin." In reviewing her performance the next day in the Journal, Max Smith said: "A stunning figure in the gorgeous costumes of Ortrud, Mme. Claussen put to her credit an impersonation that had artistic distinction histrionically as well as vocally. Apart from Mme. Easton's appealing portrayal of Elsa it represented unquestionably the most satisfying individual achievement of the evening."

METROPOLITAN OPERA

(Continued from page 5.)

of Mathis, Bado the Clerk, Ananian the Assessor, and William Gustafson, the Jew.

Artur Bodanzky conducted the opera and is said to be responsible for its selection. The scenery, costumes, and rustic dances, all were pleasing to the eye.

Generally speaking, "The Polish Jew" failed to create any profound effect upon the audience.

Following the novelty came "The Secret of Suzanne" and Wolf-Ferrari's sparkling score gave extreme satisfaction as usual. Antonio Scotti, the Gill, was splendid in his comedy as the very jealous husband, and Lucrezia Bori,

the Countess, acted archly and sang her pretty measures with smoothness and charm. Giordano Paltrinieri did the dumb servant, Sante, and injected much drollery into his antics.

"LOHENGREN," MARCH 5 (BROOKLYN).

The excellence of the performance of "Lohengrin," given by the Metropolitan Opera Company on Saturday night, March 5, in the Academy of Music, Brooklyn, testified to the practicability of opera in English. Altogether it was the most artistic performance which has been given at the Academy this season.

It is very unfortunate that the Academy stage was not large enough to permit the handling of the new scenery, and consequently the old pieces had to be used, but

any shortcomings in this direction were entirely overshadowed by the performance itself.

To Artur Bodanzky the big honors of the evening must go. There was never a moment when the spiritual character of the music was not clearly delineated and interpreted under the direction of this master hand. Florence Easton in the role of Elsa was superb; to give a critical



CHIEF CAUPOLICAN.

The new baritone of the Metropolitan Opera, a Chilean Indian, who scored a distinct success in his debut as Mathis, the leading role in Weis' "The Polish Jew."

review of her work is a difficult task because if she errs in any direction it is in being too perfect. Orville Harold again demonstrated his absolute fitness in Wagnerian roles; his lyric diction is superior, and his delivery of the well known narrative was as fine as anything heard in the Academy of Music in years.

William Gustafson, as King Henry, did very well; it is not altogether a satisfactory role. Clarence Whitehill, as Telramund, and Julia Claussen, as Ortrud, added much to the general ensemble. Whitehill is a particularly heroic stage figure and his fine voice makes him one of the most acceptable members of the Metropolitan Opera Company. Julia Claussen had considerable difficulty with the upper range of her voice, but her acting shows that her training in the Wagnerian routine is complete. The chorus singing was excellent.

"AIDA," MARCH 10 (MATINEE).

On Thursday afternoon, March 10, "Aida" was presented again before a capacity house. Claudia Muzio and Giulio Crimi, appearing in their familiar roles of the slave and Radames, aroused the audience to hearty approval, both with their singing and acting. William Gustafson was a deep-voiced King; Julia Claussen, as Amneris, attractive and richly endowed vocally, while Mardones, Zanelli, Audioso and Sundelius completed the cast. The latter's sweet voice was heard in the music of the Priestess. Moranzoni conducted with his usual skill.

"THE BLUE BIRD," MARCH 10.

Another repetition of "The Blue Bird" was given on Thursday evening, March 10, with the composer of the music, Albert Wolff, wielding the baton as usual. The elaborate spectacle of Maeterlinck's charming fairy tale was enjoyed by a large audience, special praise being due Gladys Axman, Mary Ellis, Raymonde Delaunois, Leon

(Continued on page 55.)

LONDON STRING QUARTET



1st Violin:
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2nd Violin:
THOMAS W. PETRE

Viola:
H. WALDO WARNER

'Cello:
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IMPORTANCE OF THE INITIAL POSITION IN TONE PRODUCTION

By A. Russ Patterson

It is my purpose in this brief article to bring forth one definite principle which the singer can grasp, and by its intelligent application produce the perfect bell tone of his or her voice.

What is a perfect bell tone? It is the vibrations of the vocal cords set in motion by basic breath support, which then pass without interference into the head cavities or resonators and orifice of the mouth, resulting in a perfect blending of the overtones. By interference, I mean unnecessary muscular contraction of the neck or facial muscles, which impede or misdirect the vibrations on their way from the vocal cords to the resonators. The identical principle is involved in the vibrations produced by the friction of the bow on the strings of a violin which pass into the resonator—or belly—of the violin, producing tone.

Faulty singing is invariably the result of a distorted or wrongly tensed position of the auxiliary muscles of the throat, neck or face. Relax these, keep them relaxed, at the same time maintaining a firm connection between the breath and the vocal cords, and your trouble is conquered. I use the word relax more clearly to convey my idea, but the term muscular balance or poise would be more accurate.

Like all great principles this is the essence of simplicity, but to apply it without proper guidance is very difficult to most singers and to many an impossibility. The percentage of people who use even their speaking voices without undue tension is negligible. There are many singers who use one part of their voice to a certain height or depth with a finely balanced action, while in another part unnecessary muscular tension occurs, causing an evident strain and stopping the vibrations partially or entirely from entering the resonators. It is then that the listener's ear is assailed with faulty intonation, thinness and strident tone.

Now to explain the one infallible, fundamental exercise that will insure this perfect position, or poise, which in turn will insure the perfect poise:

The lungs should be comfortably filled and the throat position one of complete relaxation. The breath is exhaled on the well nigh relaxed vocal cords—in fact, the cords are tensed, or approximated, only enough to emit the least possible sound. I use the word sound advisedly, for the audible result is so deep in pitch and slow in vibration as to be almost toneless. This gives us the relaxed easy position, the much desired muscular balance—the correct initial position. We must now keep this position and without changing produce any pitch or go through with any of the regulation exercises, all the while watching carefully that the initial position remains absolutely undisturbed. The tone then rings clean, vibrant, full and true to pitch; the balance thus attained compels proper breath control by reason of the co-ordination established between the vocal cords and the breath; it also makes for economy of breath, and the firm relation between body and tone gives a perfect legato and makes impossible that terrifying moment when a singer fears to finish a phrase because of breath leakage. The singer soon acquires a true conception of relaxation, is made familiar with the "feel" of where the tone should ring, and in the shortest space of time fits any vowel, without modification, consonant or nonsonant to any given tone with clear pure diction as a result.

In brief, my idea is expressed by the unqualified statement that the perfect tone—how, low, soft or loud—can be produced only by maintaining the correct initial position of the larynx.

Margolis Pupil in Concert with Diaz

Erna Pielke, contralto, an artist pupil of Samuel Margolis, the well known New York vocal teacher, appeared with success as soloist at a Diplomatic concert held in the grand ball room of the Hotel Plaza, New York, on February 28. Miss Pielke is the possessor of a beautiful voice of big range, who interprets her numbers with intelligence. She was accorded an ovation, and was obliged to give several encores. Other soloists were Rafaelo Diaz, Metropolitan Opera tenor; Juan Reyes, Chilean pianist, and Margaret Callijo, soprano, who recently returned from Italy where she appeared in opera. The concert was under the auspices of the Rainbow Club.

Sundelius to Sing in Springfield

A festival Spring concert by the MacDowell Male Choir of Springfield and the Hartford Choral Club of Hartford is to be given under the auspices of the Melha Temple Shriners in Springfield, Mass., on Thursday evening, April 14. Marie Sundelius, soprano of the Metropolitan Opera, is to be the soloist on this occasion.

On May 19 Mme. Sundelius is singing for the Springfield Music Festival Association in a performance of "Elijah," and Paul Althouse has also been engaged for this oratorio.

Koshetz in Recital, March 27

The new Russian soprano, Nina Koshetz, whose advent in America has supplied a note of freshness on concert programs to whet the appetite of jaded music goers, is to give her first New York recital at the Town Hall, on Sunday afternoon, March 27.

Stillman Pupil at Wanamaker Auditorium

Rita Maginot, a pupil of Louis Stillman, was heard in a recital at the Wanamaker Auditorium on Tuesday afternoon, March 15. Her program included the MacDowell "Eroica" sonata, Ravel's "Fountain," Chopin's "Winter Winds," a Brahms rhapsodie and a Bach suite.

Concert at Stuyvesant Neighborhood House

On Sunday afternoon, March 13, a concert was given at the Stuyvesant Neighborhood House by a string quartet, under the direction of Harold Berkley. Daisy Whittington, pianist, was the assisting artist.

ST JOSEF STOPAK

PRESS COMMENTS FROM THREE MORE CITIES



WASHINGTON

"Josef Stopak is a substantially good violinist. He is direct, unaffected and secure, and his pure lyric beauty of tone and absolutely perfect intonation were ornaments to his musically interpretations of a program in which the beautiful overbalanced type or temperament.

"Purity in technique and finesse of delineation gave much charm to Mr. Stopak's playing of his lyric compositions. He made most beautiful the plaintive folk themes of the Couperin-Salmon 'Les Cherubins' with lovely tone and shading that held to the formalism of the work. His Mozart displayed the sweetness of his violin song, and the Guiraud 'Melodie' was also compellingly lovely."—*Times*, Feb. 26, 1921.

"His is a very virile bow, producing a clear, liquid tone, and playing with deep expression and tenderness. He gave a varied and difficult program; his playing of the concerto in A minor, by Vivaldi-Nachez, being an especially interesting and facile interpretation of an impressive composition. Desplantes-Nachez's 'Intrada,' the Couperin-Salmon 'Les Cherubins,' and Tor Aulin's 'Berceuse' were also enthusiastically received. In addition to the formal program, the violinist gave a Bach minuet, Cui's 'Oriental,' and Kreisler's 'Liebeslied,' as encores."—*Post*, Feb. 26, 1921.

"Mr. Stopak has a tone very musical, almost vocal, and in the pianissimo passages plaintive and appealing. He plays with feeling and intelligence. His sense of pitch is true, and after each number he was recalled until he responded with an encore. His best number was 'Les Cherubins,' Couperin-Salmon, and his final encore, by Cui, was beautifully done."—*Herald*, Feb. 26, 1921.

"Mr. Stopak is a violinist with pure tone and excellent bowing at his command. His playing of the short, melodic Vivaldi concerto in A minor was perhaps the best thing he did, his spiccato being especially excellent. In two groups of shorter compositions, Mr. Stopak moved the audience to insistent applause. His playing of numbers by the older violin composers, including Couperin and Tartini, was pleasing."—*Star*, Feb. 26, 1921.

BALTIMORE

"Stopak should land in the ranks of the very great. He is possessed of a modest demeanor and a decidedly unassuming presence, a condition which allows for a full appreciation of his very evident gifts. His tone is one of liquid fluency and surprising warmth. He never attempts scaling emotional heights by the impassioned Slavic method, his playing being marked by a serene beauty, an aloofness. He reminds of the detached, impeccable manner of Heifetz, only in the present we find a more gratifying amount of earthly charm and intensity.

"The opening Nachez arrangement of Vivaldi's Concerto in A minor was done with remarkable tonal purity and a flawless intonation which never disappeared. Finely played were the Mozart 'Andante' and the Tartini-Kreisler 'Variations,' which were projected with a vivid, sparkling technic."—*Sun*, Jan. 28, 1921.

"He deserves to take high rank among those who have won renown on the concert stage. His Baltimore debut proved him to possess an exceedingly fine tone. He plays with great finish and repose and exhibits a quality all his own. Entirely free from any tendency to catch after effect, and surmounting the greatest technical difficulties with ease, he displays a fluency that invests his work with deep interest and charm. The Mozart andante, for instance, was given with a grace, a clarity and simplicity that made it stand out with the distinctness of a clear cut cameo, while the Tartini variations on a theme of Corelli showed his astonishing skill in bowing."—*Sun*, Jan. 28, 1921.

"Stopak is a most intriguing artist. His performance is marked by an extraordinary poise and always by the deepest gravity. His playing is always exquisite. His tone is very round and pure and beautiful, an insinuating kind of tone that won immediate and enthusiastic recognition. With such equipment, such facility and assurance, this player should go far."—*Evening Sun*, Jan. 31, 1921.

"That he is a good player is undeniable. He possesses a good, vigorous tone, plays easily and smoothly and produces his double stopping effectively. The Vivaldi-Nachez Concerto in A minor, in which clear technic and temperament were well combined, was an interesting example of his skill. The Tartini 'Variations' were very well given."—*News*, Jan. 28, 1921.

"He showed an exceedingly attractive tone under good control, a broad style, polish and warmth."—*American*, Jan. 28, 1921.

READING

"Stopak produced a tone of rare beauty in the inspiring introduction (Bruch G minor Concerto), and in the concluding Allegro his fine double stopping was very well done and highly musical in effect. He has a very light bow, the tone is thrilling and the luscious warmth and fragrance of his art will never be forgotten by those who heard him. In Wieniawski's Tarantelle he gave runs and passage work that shimmered like a necklace of pearls, and likewise made of sheer technical episodes the most charming and melodious music imaginable. Stopak's impressive stage presence and the absence of the usual exaggerated mannerisms are most commendable assets."—*Herald-Telegraph*, Nov. 29, 1920.

"Mr. Stopak appeared in the second number of the program, Bruch's Concerto in G minor, with orchestral accompaniment. This offering was keenly enjoyed and was vociferously encored."—*News-Times*, Nov. 29, 1920.

"Josef Stopak played a big part in the success of the concert. He is a masterly musician."—*Eagle*, Nov. 29, 1920.

Management: HAENSEL & JONES, Aeolian Hall, New York

March 17, 1921

MARGARET ANGLIN TO GIVE EMILE MOREAU'S "JOAN OF ARC" ON EASTER DAY

The Music of Tschaikowsky's Opera, "The Maid of Orleans," Played in Its Entirety for the First Time in This Country, Will Be the Accompaniment to This Very Dramatic Play

The forthcoming production by Margaret Anglin of Emile Moreau's dramatic play, "The Trial of Joan of Arc," promises to be one of the most artistic events in the musical and dramatic activities of the season, for it marks the zenith of Miss Anglin's efforts as an actress and as a producer of some of the world's greatest dramas. In 1915, during the Panama-Pacific Exposition, Miss Anglin gave a series of historical performances at the Greek Theater in Berkeley, which have probably not been equalled since for dramatic or artistic beauty. It will also be remembered that, two seasons ago, she appeared in a series of matinees at Carnegie Hall in "Electra" and "Medea." They were a tremendous success and extra performances were necessary.

Moreau's version of the Joan of Arc story is an absolutely authentic account since he has taken advantage of the actual transcript of the records of the farcical pretense of a trial five hundred years ago, and the lines he has written are the actual words of the strange Domremy child. This court record is the soul of the drama and it is safe to say that Moreau's story of the Maid could not be surpassed in authenticity and fidelity to the character. Thrust into the presence of her judges by her jailers, bound about the waist with iron and manacled with heavy chains, she first appears a timorous, shrinking girl awed by her sufferings and the fate she faces. From this she rises to the height of tragic power, pleading, denouncing, admiring, scorning, smiling, weeping, and finally dedicating herself upon the altar of suffering with heroic sublimity. It is the glorious martyr that is celebrated here, the loveliest character in French history.

The music of Tschaikowsky's opera, "The Maid of Orleans," will be played for the first time



WILLIAM PARSONS,
Who will conduct Tschaikowsky's music.



MARGARET ANGLIN,
As Joan of Arc in the Century Theater production.

in this country by a symphony orchestra of full concert strength.

William Parsons, who was assistant to Walter Damrosch, when this play and the Greek tragedies were presented in California, will conduct.

The performance will be given at the Century Theater, Easter Sunday, under the auspices of the Knights of Columbus, for the benefit of Herbert Hoover's European Relief Fund.

Maia Bang to Take Pupils Abroad

Maia Bang, who has prepared pupils in this country for Professor Auer for the last three years, will spend the summer months in Europe, where she will be accompanied by a number of pupils. Four weeks in June will be passed in London, while six weeks in July and August will find her in Norway. Mme. Bang can only accept a few more pupils to go abroad.

Applications must be filed at once. She will resume teaching in New York the end of September.

Langenhan Wins Praise in Miami

Christine Langenhan, soprano, sang superbly on the occasion of her appearance in Miami, Fla., on the evening of March 15. She won high praise for her brilliancy and fine dramatic singing. Her operatic selections were specially commendable.

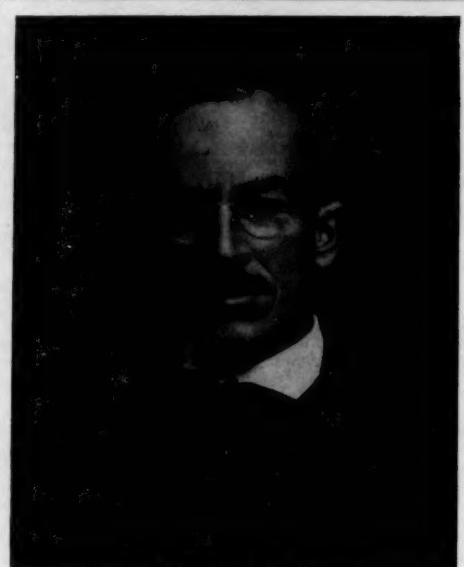
Annie Louise David Being Booked for Tour

Annie Louise David, the harpist, is being booked for a concert tour of California and the Middle West.

She will leave New York early in June.

Ernest Davis Again to Go on Tour

Ernest Davis, the American tenor, who recently returned to New York from a successful tour of the Middle West, will leave again for the West the latter part of May, when he will sing at the Hays Festival in Kansas City.



Willard Flint

BASSO and VOCAL COACH

Press Comments of one of his recent Boston Appearances

His Mephistopheles was the operatic touch in the concert. Hampered by a cold, his voice lacked its customary resonance, but he more than made up for it by the intelligence and dramatic power of his singing.—Transcript.

Willard Flint as Mephistopheles was excellent. Throughout he was the polished gentleman of the times, yet ever shining through the polish was the glint of the true character of his satanic majesty.—Herald.

Mr. Flint sang Mephistopheles with a virility and dramatic force that was well suited to the part.—Post.

Address: Symphony Chambers, Boston

SERGEI

Koussevitsky

Russia's Greatest Symphonic Conductor

Recently in London—Now in Italy—April and May in Paris

SOME ECHOES OF HIS LONDON APPEARANCES:

ERNEST NEWMAN IN "MANCHESTER GUARDIAN," says

... Mr. KOUSSSEVITSKY is a godsend to us... We feel that this is not mere clever conducting, but an imaginative recreation of the composer's vision.

If he repeats the work with the same orchestra, it will be one of those occasions which no music-lover should miss, for his sense of musical values which he retains in the unparalleled emotional stress of this music, stamps him as one of the foremost conductors of to-day.—*Pall Mall Gazette*.

By common consent KOUSSSEVITSKY may be ranked with the very best conductors of the day.—*Sunday Eve. Telegram*.

Although the programme consisted entirely of familiar things, the orchestral concert given by the Royal Albert Hall Orchestra at the Queen's Hall last night under the direction of Mr. Sergei KOUSSSEVITSKY proved quite exceptionally interesting by reason of the powerful individuality of the conductor.—*Daily Chronicle*.

KOUSSSEVITSKY is a most remarkable conductor. He does not beat time, but carves out the effects he wants with his baton, or gets them by vivid gesture or mobile facial play. In places where there is really nothing needing to be said to the players he altogether stops conducting for a few seconds, and then comes in again with all the greater effect on the performance.—*Observer*.

The same evening at Queen's Hall, MR. KOUSSSEVITSKY, with the Albert Hall Orchestra, gave us a performance of Scriabin's "Poem of Ecstasy" that easily surpassed all the performances of it we have heard before, and is itself not likely to find its superior for a long time.—*Sunday Times*.

Probably the most remarkable performance of Beethoven's C minor Symphony ever heard in the Queen's Hall was that which Mr. Berge KOUSSSEVITSKY conducted there last night. His performances of the "Rienzi" Overture and Debussy's



"Two Nocturnes" were brilliant, and Scriabin's "Poem of Ecstasy" was outlined in a way that made it a wonderful work.—*Evening Standard*.

KOUSSSEVITSKY was known, of course, to be a very original and gifted musician, and more recently reports had often reached England of the astonishing musical work which he has been doing in late years in Russia. It had by no means been generally realized, however, that he had developed into one of the first conductors of his day, though after some of his performances last night no one could remain longer in doubt on the subject.—*Westminster Gazette*.

The closer scrutiny served to show how well founded are his powers as a conductor. They rest on practical intimacy and judgment as well as on magnetism.—*London Morning Post*.

M. KOUSSSEVITSKY has a way with him, and a wonderfully vital, masterful and mercurial way for the most part it is.

KOUSSSEVITSKY established his right to be accounted the finest Scriabin conductor yet heard.—*Daily Express*.

When Scriabin's most remarkable work, "Prometheus," was first performed at Moscow, the composer was at the piano and KOUSSSEVITSKY conducted. It was also he who first performed the "Poeme de l'Extase" in London. It has since become familiar, but we have not had so clear a performance as that which KOUSSSEVITSKY gave on this occasion. His hands appeared to mould every detail of the complex scoring. In place of the turgid emotional strain he devoted the greatest care to placing the music itself in the clearest possible light, and the emotion grew naturally out of the music, as it invariably does when a composer knows his business as well as Scriabin.—*Musical News*.

Address All Communications to
LIONEL POWELL, 6, Cork Street, London, W. I.

or

LUTÈCE
11, Boulevard des Italiens, Paris

RUDOLPH GANZ AS GUEST CONDUCTOR OF THE ST. LOUIS SYMPHONY ORCHESTRA

Rudolph Ganz, the Swiss musician who is known on both sides of the Atlantic for his prowess as a pianist, was recently honored by the management of the St. Louis Symphony Orchestra by being invited to conduct the pair of concerts given by that organization on March 4 and 5. To judge by what the St. Louis critics wrote, Mr. Ganz must have achieved genuine distinction in this first essay in a field new to him.

St. Louis Globe-Democrat, March 5

Rudolph Ganz, Guest Conductor of Symphony Impresses Favorably

Orchestra's Playing Proves Him Master of Art of Intensive Study.

By RICHARD SPAMER.

Rudolph Ganz, first of the guest conductors to be invited to direct one of the three remaining programs of the current orchestral season, made a distinctly favorable impression at the Odeon yesterday afternoon. There never was a doubt as to how well, in his brief time among them, he had drilled the men and imbued them with his requirements. They played with a certainty and closeness that betokened one thing quite clearly, namely, that Mr. Ganz is a master of the art of intensive study.

The five violin choirs never before—and this is not said in any disparagingly comparative sense—played together quite so well nor developed so even and powerful a tone. It was this homogeneous volume perhaps, called forth again and again in the Beethoven, that caused the woodwinds to assume a too subdued air at times, so that their secondary and repetitive voices were sometimes covered.

LOUD BRASSES HELD DOWN.

What was true of the flutes, oboes, clarinets and cor Anglaise also applies to the brasses. Mr. Ganz, with professorially uncompromising exactitude held them to a strict accountability. They made themselves heard, of course, but they were not by any means so sonorously metalliferous as in the old days when they were permitted to simply smother all the orchestra's other and gentler voices.

In that bravura composition, Saint-Saëns' "Omphale's Spinning Wheel," the guest-conductor proved that he knows something above the ordinary about sustained tone-volume. The men developed their utmost facility in expression here and responded to the beat in a manner that further indicated their devotion at Mr. Ganz's rehearsals. There was, in fine, a most agreeable consonance between the leader and the entire instrumental body which gave this concert-piece of the inventive Frenchman quite an added value.

H. Max Steindel's presentation of Dvorák's B minor Concerto for violoncello and orchestra took our soloist out of the position of orchestra players and placed him in the front rank of American concert violoncellists. Steindel played with hitherto unreach'd purity of tone and unexampled facility; and Mr. Ganz's direction of the accompaniment merits the highest praise. Soloist, conductor and orchestra were given a tremendous ovation, the applause assuming that thunderous rumble which only comes when an audience gives way to pent-up enthusiasm. Steindel's encore was a Bach Bourree.

The concert closed with the best rendition of Tschaikowsky's "March Slave" ever heard in St. Louis. At tonight's repetition of this program there should not be a vacant seat.

St. Louis Globe-Democrat, Sunday Morning, March 6, 1921.

Ganz as Steindel's Accompanist Gets Tremendous Ovation

Guest Conductor and Cello Soloist Made Great Hit with Big Audience.

By RICHARD SPAMER.

Last night's concert of the St. Louis Symphony Orchestra was a red-letter event in the life of Guest-Conductor Rudolph Ganz. He qualified as a diligent musician capable of leading a fully complemented great orchestra and as an instructor of the public and an adviser of musical taste in a metropolis. Moreover, he revealed himself as an artist of discernment in the clarifying of many hitherto hidden secrets as these occur in each of the four works on the thirteenth program.

As on Friday, Beethoven's Symphony No. 8 in F major was given a spirited reading and the joyous element of his splendid classic was well wrought out. New life seemed to pervade the violin choirs, which never sent forth a

stronger, brighter or more even tone volume. The brasses were never heard to better advantage than in that tremendous "Marche Slave," of Tschaikowsky's and here many a phrase in the intricate counterpoint was presented in a manner to invest the essay with beauty as well as power. Saint-Saëns' "The Spinning Wheel of Omphale" was delightfully given and the descriptive passages had the quality of the best style.

First 'Cellist H. Max Steindel repeated his success of the previous afternoon in the playing of Dvorák's Concerto in B-minor, and it is proper to say in this relation that the orchestra never before accompanied any soloist so competent a manner. The audience followed him with unexampled attention and gave him an ovation, the like of which is hardly to be found in local Symphony Orchestra annals.

A GREAT MUSICAL MOMENT.

But all of this is but a prelude to what occurred when Steindel offered as an encore Robert Schumann's perfect meditation, "Abendlied." We had expected that the soloist would repeat that amazing tour de force the Bach "Bourree," but when the piano was moved into position and Rudolph Ganz made ready to take his place at the instrument as Steindel's accompanist, the audience, obeying a common impulse, rose to its feet and sent forth cheer upon cheer for the gallant act on the part of the guest-conductor. We never before heard tumultuous applause sink into almost painful silence the instant the two artists had taken their positions. It would require such a wizard in tone painting as Richard Strauss to write the episode into a new "Artists' Life" symphony.

And how beautifully Messrs. Steindel and Ganz played this gem of liedergems! 'Cello and piano were truly "en rapport," Mr. Ganz eliminating every nuance of percussional impact in his playing. The accompaniment purled forth under his velvet fingers like a pean of devotion rung by distant church bells, and the "Evensong" of Schumann became a heartfelt prayer. We doubt whether the orchestra's record of the last fifteen years holds anything like this supreme musical moment.

Casual expressions by the members of our band, after the concert, were to the effect that they had learned a good deal from Mr. Ganz during rehearsals and especially in the matter of more poetic interpretation of the masterpieces on the thirteenth program. The guest-conductor's reception was most cordial and his demeanor toward the orchestra and the audiences exactly what might have been expected from a man in his rapidly advancing position.

St. Louis Times, March 5

Symphony Audience Introduced by Ganz to Music Surprise

With Personnel Unchanged, St. Louis Own Orchestra Appears as Bright New Galaxy, Its Spirit That of Inspired Leader.

By HARRY R. BURKE.

A new St. Louis Symphony Orchestra played in the Odeon yesterday under the baton of Guest Conductor Rudolph Ganz. The shell was the same.

The personnel was unchanged. But music is of the spirit, and a new spirit was manifest in those 80 musicians—a spirit which developed the surprise of the present musical season.

Beethoven's "Little Symphony," the symphony in F major, No. 8, was given a scholarly, a dignified but a sympathetic presentation. Saint-Saëns' symphonic poem, "The Wheel of Omphale," was played with a distinction of phrasing, with fine color, with a delicacy of spirit that was Gallic in its essence.

And in Dvorák's concerto B minor for violoncello and orchestra, which afforded the virtuosity of H. Max Steindel as soloist a fine opportunity, of which he made the most, there was a superb art of accompaniment.

But in Tschaikowsky's "March Slave" yesterday's Symphony audience received a profound and memorable thrill, participated in an emotional experience, which swept audience and orchestra alike completely from their work-day moorings—an experience which plumbed vast psychological depths and which scaled the peaks of existence—participating in a spiritual communion with a great and aspiring, albeit a stumbling race.

Such bigness of manner, such broad and sweeping tonal effects, such profound sympathy and insight into the aspirations of an alien people had remained as unguessed possibilities in the St. Louis orchestral organization.

These things were in the reading of Rudolph Ganz yesterday. They were in the inspired playing of the St. Louis Symphony Orchestra. And they were left as convictions in a hearer's heart.

His stature as conductor and his magnetism as leader were revelations alike to orchestra and audience.

St. Louis Post-Dispatch, March 5

First Guest Conductor Has Fine Co-operation

Rudolph Ganz Gives Spirited Reading of Symphony Orchestra Program.

With the whole-hearted co-operation of the players and with every demonstration of good will on the part of the audience, Rudolph Ganz, noted pianist, made his bow at the Odeon yesterday afternoon as guest conductor of the St. Louis Symphony Orchestra. The program, under his leadership, will be repeated tonight.

Seldom has there been more manifest evidence of thorough accord between players and leader. From the start it was apparent that Ganz in the rehearsals and preliminary training for the concert had removed some of the restraints which had come to be traditional with the orchestra.

Primarily a pianist, he has an ear for percussional and staccato effects and for sustained resonance in the lower register, reveling in every opportunity to use the brasses and traps as a background for the treble of the strings and more highly pitched wind instruments. The result is a "popular" presentation which might be expected from the composer of such compositions as "Serenade of an Anemic Person," "Cigarette Smoke," "The Three Rubes," "Queer Parade" and "Mosquito." Yesterday's rendition of Tschaikowsky's "Marche Slave" must have brought to some of its older hearers a reminiscence of Gilmore's Band.

To make the impression of willingness and earnest effort complete, Max Steindel, first cello of the orchestra, soloist of the day, played as even he had seldom played before in his rendition of Dvorák's concerto in B minor. This is a showy piece which calls for great dexterity in fingering and which has passages of rare sweetness which Steindel played with great purity of tone and fine youthful spirit.

The principal orchestral number on the program was Beethoven's eighth symphony, sometimes called the "Little Symphony," because of the playful mood of some of the movements, the most famous of which is the second movement, in which there is an imitation of the ticking of a metronome.

This second movement and the fascinating final movement with its odd passage for bassoons and kettle drums were played in a way that brought prolonged applause.

There was also spirited playing of Saint-Saëns' symphonic poem, "Le Rouet d'Omphale" ("Omphale's Spinning Wheel"), in which Hercules has fallen under the spell of feminism and laments his enthrallment by Omphale, Queen of Lydia, while the creaking and groaning of the wheel is punctuated at times by the shrill taunts of the Queen, who cannot resist the inclination to gloat over her achievement in making the strongest man in the world her slave.

St. Louis Star, March 5

Barbaric March Played by Ganz Like a Symphony

Guest Conductor of Orchestra Puts New Meaning in Tschaikowsky Number.

By ERNEST E. COLVIN.

When Rudolph Ganz, guest conductor of the St. Louis Symphony Orchestra, announced that Tschaikowsky's "Slav March" would conclude the program for the concerts yesterday afternoon and tonight, many wondered why he had selected such a well known number. The curious received their answer yesterday.

The novelty was not in the composition, but in its interpretation. What apparently had been intended merely as a showy ending of a brilliant program, became, under the direction of Mr. Ganz, the masterpiece of the afternoon.

Such wonders as Toscanini wrought with the "William Tell" overture when La Scala Orchestra played here a few weeks ago were wrought by Mr. Ganz with the "Slav March." It became more than a march or a tone picture of a battle. It became a symphony.

Mr. Ganz is not sensational in his stage manner, but he is intense in the results he achieves. The eighth symphony of Beethoven was played with a contrast between the loud passages and the soft that was memorable; pianissimo effects as though but a single instrument were playing; swells that spoke of joy and festivity.

MUSICAL COURIER

March 17, 1921

SCHEDULE OF
New York Concerts

Thursday, March 17 (Afternoon)

New York Symphony Orchestra.....Carnegie Hall
Florence Easton, soloist.
Samaroff-Stokowski (Beethoven recital)Aeolian Hall

Thursday, March 17 (Evening)

Boston Symphony Orchestra.....Carnegie Hall
Daniel Wolf (piano recital).....Aeolian Hall

Friday, March 18 (Afternoon)

Toscanini and La Scala Orchestra.....Carnegie Hall
Giulia Grilli (song recital).....Aeolian Hall

Friday, March 18 (Evening)

New York Symphony Orchestra.....Carnegie Hall
Florence Easton, soloist.
Amy Neill (violin recital).....Aeolian Hall
Boston Symphony Orchestra.....Brooklyn Academy
Erno Dohnanyi, soloist.

Saturday, March 19 (Morning)

New York Symphony Orchestra (children's concert),
Aeolian Hall

Saturday, March 19 (Afternoon)

Boston Symphony Orchestra.....Carnegie Hall
Oliver Denton (piano recital).....Aeolian Hall
Rubinstein Club Musicals.....Waldorf-Astoria Hotel
Rosa Ponselle, soloist.

Alfred Cortot (piano recital).....David Mannes School

Saturday, March 19 (Evening)

Jean Barondess (song recital).....Carnegie Hall
Max Kotlarsky (piano recital).....Aeolian Hall
David Mannes Orchestra.....Metropolitan Museum

Sunday, March 20 (Afternoon)

Josef Hofmann (piano recital).....Carnegie Hall
New York Symphony Orchestra.....Aeolian Hall
Paul Kochanski, soloist.

Sunday, March 20 (Evening)

National Symphony Orchestra.....Carnegie Hall
Galli-Curci (song recital).....Hippodrome
Music League of the People's Institute.....Cooper Union
American Legion Benefit.....Apollo Theater
Maude Klotz and Henri Scott, soloists.

Monday, March 21 (Evening)

Marguerite Dana (song recital).....Aeolian Hall
Alfredo Oswald and othersMacDowell Club

Tuesday, March 22 (Afternoon)

National Symphony Orchestra.....Carnegie Hall

Tuesday, March 22 (Evening)
Sascha Jacobsen (violin recital).....Carnegie Hall
Beethoven Association.....Aeolian Hall
Letz Quartet, Josef Hofmann, George Hamlin.

Wednesday, March 23 (Evening)
National Symphony Orchestra.....Carnegie Hall

Thursday, March 24 (Afternoon)
Arturo Bonucci (cello recital).....Aeolian Hall

Thursday, March 24 (Evening)
New York Philharmonic Orchestra.....Carnegie Hall

be impossible for the writer, granting of course his artistic ability and power to handle his theme. If as much care was supervised in the writing of beautiful English as there is in jumping on the choice of theme, the morals of the public would be greatly improved.

As for Comstock, I would have him bound hand and foot and make him listen to readings from the Bible, Shakespeare and the daily newspapers, and then perhaps he might modify his opinion of the "Triumph of Death," a book, I will wager, he never read, and if he attempted to he would not understand it, for it was done into good English by Arthur Hornblow, and I cannot conceive of Comstock and good English in the same class.

(Continued on page 58)

THE RACONTEUR

By James Gibbons Huneker

[The selections from The Raconteur which appear below are from the Musical Courier files of the year 1897. The ideas of Anthony Comstock and his kind held then had not altered in Mr. Huneker's mind in the quarter of a century that followed—not would those who knew him expect anything else. The story of Tchaikowsky's courtship is delightful and was undoubtedly related for the first time in English when it appeared in The Raconteur.—Editor's Note.]

How HE LOVED ANTHONY!

What deviltry is the officious Anthony Comstock up to now? He has seized Gabriele d'Annunzio's "Triumph of Death," and proposes suing the publishers, George H. Richmond & Co. It is a subject for national laughter to think of this morbid-minded fellow nosing among the masterpieces and setting up a cry of "obscenity" in a city where the foulest newspapers in the world print prose and pictures of unmentionable kinds. Pray, to what are we coming? A recent visitor here, a Frenchman, in his book speaks of American good humor as the besetting national sin. We allow a man like Comstock, a man who has grown gray in the pursuit of the nasty, to dictate to us our reading matter. We tolerate a millionaire busybody like Elbridge T. Gerry, with a society of his own, to say who shall or shall not go on the boards. Both these men get special legislation, and both these men are virtually dictators, and year after year New York grumbles and groans, but never lifts a finger to fight these foes of public speech and liberty.

Oh, for some public spirited citizen or group of citizens to teach this Comstock to mind his own business! I hope Richmond & Co.—indeed I hope the entire publishing trade of New York—will fight the fellow into obscurity. Things have come to a pretty pass when an illiterate official on the bench presumes to pass judgment on our taste in literature. Remember the laughing stock Paris authorities made of themselves when Flaubert was prosecuted for "Madame Bovary," a prim Sunday school tale, as Henry James calls it.

So long as decorous English is used, no subject should



**Maurice
BROWN
CELLIST**

Recital—Aeolian Hall

MARCH 25TH, AT 8.15 O'CLOCK

HARRIET SCHOLDER

A PIANIST OF POETRY AND POWER

Her Aeolian Hall Recital of March 1st, Reveals New Gifts

Miss Scholder has many qualities that go into the making of an interesting player—A CRISP TOUCH, A HIGH DEGREE OF CLARITY and TECHNICAL ACCURACY and A CONSIDERABLE DYNAMIC RANGE. Her program last evening demanded imagination in evoking a variety of moods. There was POETRY as well as BREADTH in her playing of Schumann and she was singularly successful in conveying the air of remoteness and mystery that hangs about "La Soiree dans Grenade" and "La Cathedrale Engloutie."—NEW YORK TRIBUNE.

Her performance of Schumann's C major fantasia alone would have made recognition imperative, for here SHE DISPLAYED A TRULY MASCULINE POWER, and AN AUTHORITATIVE SWEEP OF EXPRESSION. But Miss Scholder added a group of Debussy in FINELY CONTRASTING DELICACY OF COLOR, and then finished with Chopin, CONFIDENTLY AND UNDERSTANDINGLY INTERPRETED.—NEW YORK EVENING MAIL.

Miss Scholder's skill and gifts are familiar to local concert patrons. She played last evening with DASH AND COLOR disclosing the difficulties of Beethoven and the problems of Debussy and other compositions with ASSURANCE AND CONSIDERABLE EFFECT.—NEW YORK AMERICAN.

Miss Scholder's STURDY TECHNIQUE AND FORCE showed itself as no surprise to her audience, generous in size and appreciation.—NEW YORK SUN.

Management: DANIEL MAYER, Aeolian Hall, New York

Steinway Piano



THE SVENGALI-TRILBY LETTERS

(Continued from page 16.)

belts which they pulled very tightly before singing. These belts helped them to hold their breath high in the body, gave them their breath support with a minimum of effort on their part.

It would have been better, no doubt, if they had kept themselves in such splendid physical form by exercise and diet that they didn't need the belts, but singers will be fat—it's useless to rail against that. How they do love eating, especially the tenors!

Corsets that come up over the ribs are impossible. One has no control of the diaphragm with them. Narrow, almost belt-corsets, should be the only ones worn by women who want to have any freedom in tone production.

Above all, to keep in good condition, singers should be careful about their stomachs. Melba says: "It is not poetic, but it is plain truth that chiefly upon the condition of the stomach depends the condition of the voice. Now, stomachic disorders are mainly caused by unsuitable food; and about my food I have always been most particular. It requires a little self-denial, of course, to abstain from rich dishes and wines; but my fare has invariably been of the simplest kind—plenty of chops and steaks; fresh vegetables and fruits. Then, exercise, indoors with dumb-bells, when the weather is bad; but always in the open air if fine; and walking is the best."

Melba certainly knew what was best for the voice, as far as her own case at least was concerned, for when I heard her sing at Covent Garden at her twenty-fifth anniversary in the British opera house her voice was in splendid form and had lost none of its incomparable lustre. That shows that her method of singing was a good one, that the throat was free, and that she knew herself and her voice and kept within bounds in all things. Singers don't last a very great while, I find, unless they have the correct frame and build. Melba was erect—the "nuque"—the back of the neck was straight up and down and her chest and neck development were splendid. I note this same condition in all the great artists whose voices most resisted the passing years: Battistini, Cotogni, Plançon, Sembrich and Lehmann were always in an ideal position for singing.

They remember when I first observed you, Trilby, I said: "I shall not have much to tell her about her position as I see her before me, as you remember how Du Maurier drew her. Her head was set on her body just right. Du Maurier knew that without that straight neck—straight up the back—such a voice would be impossible."

Now let it be well understood I am not claiming that all the great artists had the ideal position that you have, Dear, but I do hold that such a position will not only facilitate a correct natural emission but will above all things, conserve the voice—make it last long, if it is not abused in other ways.

Singers who have not this position should do everything possible to acquire it.

For the younger ones it is easy, and even a person of middle age can do much to rectify a bad position. By so doing they will not only help their voices but their personal appearance as well.

The chin must be held in, and the upper part of the neck, just when it meets the head, should be kept well back.

This cannot be done when one is singing if it is not the natural position, as a stiffening would result. So to make that position as natural as possible a series of exercises to develop the neck, chest and upper back should be assiduously followed.

So many of your friends have been asking about these exercises that I have decided to give some of Bennett's special movements to which I alluded in one of my previous articles.

THE NECK.

Two large muscles attached to the base of the skull, descending to the shoulders, form the principal supports of the neck. They form the back of the neck. Another pair of large muscles attached to the skull immediately behind the ears descending to the collar bone are their braces. These large muscles are supported by minor ones but on these main supports the form and power of the neck principally depend. To hold the head in an easy position to sing, especially in the higher register, they should be strong and well developed. The stronger they are the less one will have to think about holding one's self in the proper position, for if these muscles and those of the upper back and chest are well exercised one will be in position naturally, as you are.

FOR DEVELOPING THE NECK.

Lie on your back with your head on a pillow. Clasp the hands firmly back of the head. Raise the head clear of the pillow, then press it backward, exerting at the same time a strong forward or resistance pressure with the arms. Five times are enough to begin with, but the number can be increased as the case may require. Twenty-five movements for a woman or forty for a man, without undue fatigue, would be quite enough in any case and a great improvement will result from half that number practised with absolute regularity—every morning before rising.

Then, lying on your side, turn the chin as far as possible towards the upper shoulder. Bring it back and repeat ten times to begin with—gradually increasing from day to day until fifty movements are attained. This exercise should always be practised on both sides.

Lying on the back, place a large pillow under the shoulders, then throw the head backward as far as possible, alternately backward and forward. This exercise not only puts a strain on the large muscles at the back of the neck but on the throat muscles as well.

These exercises, in conjunction with those I have indicated for the thorax and some deep breathing, will insure ease and power and conserve the voice.

Now, Trilby, your splendid muscles will not remain as they are unless you strengthen them, so you had better do these faithfully every morning before breakfast. And remember the story of Dorian Gray's portrait. Live for your singing. Don't let me hear any more about stalwart Taffys, pleasant-faced Lairds and cute little Billees!

SVENGALI.

[Two more of the Svengali-Trilby letters will appear next week.—Editor's Note.]

MUSICAL COURIER

Stover Studied at Cincinnati College

In the MUSICAL COURIER of March 3 it was inadvertently stated that Helen Stover formerly was a student at the Cincinnati Conservatory of Music. The fact is that the soprano is a certificate pupil of the Cincinnati College of Music and studied with Hans Schroeder. Miss Stover was granted one of the Reuben R. Springer Gold Medals with distinction at the commencement in 1916.

Leginska Pupil to Make Debut

Lucille Oliver, one of the talented Leginska pupils, is to make her debut at Aeolian Hall on Thursday afternoon,

March 31. On account of the artistic prominence of her teacher, this is an event that will be looked forward to with more than passing interest.

New York to Hear a Harold Morris Program

Harold Morris, the composer-pianist, who gave his first recital in Aeolian Hall in January, will return there for a program devoted entirely to his own compositions on Tuesday afternoon, March 29. He will be assisted by Albert Stoessel in his sonata for violin and piano, and will also play his two sonatas for piano—the B flat minor and the A flat major.

FESTIVAL OF MUSIC

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To Yeatman Griffith

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An appreciation from his "faithful exponent."

Florence Macbeth. 1921

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San Francisco Bulletin.

He looks the lover, he can act, and his voice—a powerful lyric tenor is especially suited for the songs set down for him.

Los Angeles Times.



RALPH BRAINARD
"DON JOSE"

Reports on the Production

Whatever artistic finesse, vocal splendor and admirable showmanship can avail in making grand opera entrancing and delightful has been expended on Ralph Dunbar's production of Carmen. The stage settings are gorgeous, the costumes brilliant. The ensemble work is even superb and the cast includes actors as well as singers.

By James Muir in *Dayton Journal*.

Ralph Dunbar's presentation of Carmen should be better known; it deserves to be. Singing it in our own tongue enables one to understand and to value everything that is being said and done; nor does it, as linguistic super-critics would have us believe result in baldness or crudity. Why is our own tongue less beautiful than any other, and of what advantage is French to an American audience?

From *Louisville Times*.

If America is to progress musically and take its rightful place among the nations of the world as a people who love the best in musical art, nothing will answer quite so well as the frequent presentation of such works as Ralph Dunbar is giving to the stage today. No other form of entertainment is quite so wholesome, quite so invigorating, so educational, so essentially worth while.. More power to Ralph Dunbar.

By W. S. G. in *Cincinnati Enquirer*.

The purpose of this organization has been and is, to not only provide an inspiring event for music lovers, but to pave the way for such other similar productions of standard opera in English as will best serve to educate the younger generation to a fuller appreciation of opera and at the same time interest many of our "grown-ups" who have somehow gained the erroneous impression that opera is necessarily a complicated and dry form of art beyond their powers of appreciation.

MARY PETERS
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EMMA CALVÉ.



Answers to Questions Often Asked

The company carries over fifty people, including its own orchestra and gives the complete opera.

The scenery consists entirely of modern set pieces, nothing to be hung, making it possible to give this production in convention halls and auditoriums not equipped with fly loft, lines, curtains, etc.

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For very large auditoriums special arrangements can be made to augment both chorus and orchestra.

The male chorus appearing as a Military Band in the final act of this production is Ralph Dunbar's famous *White Hussars*, the well known Singing Band.

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Cincinnati Enquirer.

Stevens impersonation as Escamillo seems absolutely flawless.

James Muir in *Dayton News*.



JAMES STEVENS.
"ESCAMILLO"

About Miss Jackson's Carmen

By Peter Dykema, Dean of Music Dept.

Wisconsin State University and President of Advisory Committee of National Conference of Music Supervisors

"Music lovers were surprised to find here an artist who in all fairness could be compared to the great artists both in voice, appearance, talent, and consistency of interpretation."

Cincinnati Post.—We cannot recall an operatic star with a more radiant personality.

Toledo Times.—Her Carmen is a positive joy. She does more than sing the role—she plays it.

Indianapolis News.—A vivid contralto voice, full of fire and glowing with vitality. Her rages were magnificent—her smiles enticing. She was very beautiful in the part.

Dayton Journal.—She is more satisfactory and convincing than any Carmen we have ever seen.

Wheeling Telegraph.—Wheeling has seen scores of Carmens but never so charming and fiery a Carmen as interpreted by Miss Jackson. She brings to the part her own magnetic personality combined with a glorious voice. Her portrayal is an ideal one—an artistic triumph.

Louisville Times.—In her dance with castanets she is as warm as a Sorolla painting.

Huntington, W. Va.—"Herald Dispatch."—Typically Carmen-esque, with flashing eyes and midnight tresses—a rich mezzo voice, a beautiful woman—a dancer—an actress. She sings Carmen as few have sung it.

Eleven Years Ago They Met—Schipa and Curci —and They're Better Friends Now Than Ever

Gennaro Curci, Noted Teacher and Former Bass, Tells of His First Meeting with the Distinguished Tenor, Now with the Chicago Opera, in Milan in 1910, and How They Progressed in Music—An Interesting Interview in Which Mme. Schipa Also Has Something to Say

"It was in Milan in 1910 that first I met my good friend, Tito Schipa," said Gennaro Curci, who was called upon to delve into the early days of their careers. A strong friendship has existed ever since between the tenor of the Chicago Opera Association and the well known vocal teacher, coach, and erstwhile opera singer.

"The day I arrived in Milan it was very cold, I remember, and I was very thin. In my pockets I had little money for I had come to make my fortune. In the evening I decided to promenade at the gallery where one meets most of the artists in Milan, especially the poor ones, who were glad that night to get out of the rain and cold. I knew no one in the city, for my ex-sister-in-law, who was then not famous, had left on tour. There at the gallery that same night I met Schipa." Mr. Curci smiled at his friend, and continued:

"He, too, was very thin and wore a black overcoat, with a little bit of a fur collar. So small, one wondered what good it did." Then Mr. Curci explained in rapid Italian to Tito Schipa what he had said, and the tenor in turn laughed and said: "Si, si, very small."

"Schipa asked me if I came from the South of Italy and I said: 'Yes.' Then he asked what kind of a singer I was and I replied: 'Bass.'

"I will take you to an agent who is making up a company," Schipa told me after a little while, 'and maybe he will take you.' Schipa had been booked for appearances with another company but we went together. At the office I found an accompanist who played for me for two lire. I sang quite well, I guess, for I was engaged at once and when I left I had a contract in my pocket for 450 lire for all season. Nevertheless, out we walked like young millionaires and lost no time in celebrating my good luck—that inside of twenty-four hours in Milan I had found work. Thanks to Schipa!

"Well, Schipa went away shortly after and I made my debut, Rimini, now baritone of the Chicago Opera, also making his on the same evening. A year later, I again met Schipa in Rome. He was more of a millionaire," laughed Mr. Curci, "for he was making 1,000 lire a month to my 400. We were very unhappy only when sometimes the manager forgot to pay us our weekly salary."

"Much sometimes," interrupted Mr. Schipa, with a laugh. "Then we went for a season on tour," continued Curci, "during which we were never sick. Eating, drinking, smoking and meeting pretty girls—

Mr. Schipa interrupted to say something in Italian to his friend, which the writer thought might be about the "pretty girls" for Mme. Schipa, his beautiful French bride, was a listener, too; but it wasn't that, for Mr. Curci continued:

"Mr. Schipa objects to my saying 'smoking,' because he never has smoked. Well, then, I did the smoking and he," with a sly wink, "took care of the girls!"

"I guess they both did that," said Mme. Schipa, with a toss of her fluffy head.

The manager raised our pay to two or three lire a day more, when we became the stars of the company," Mr. Curci went on. "At Parma our season was very successful and Schipa began to reveal his skill in florid singing. Even then his popularity was great for a tale, which I will tell you now, will show this. He had been assigned a new role by the management and as he had been singing a lot, he asked for a week's rest, which was granted. A new tenor came to sing, in the 'Barber of Seville,' and the following night I found a second new tenor. We were introduced before we went on, and from the very first few words he uttered, 'Fiorello Olá—the reception was very bad. The next day he left for Milan. The third performance brought another tenor from Milan to take the role in which Schipa was so popular, and I shook hands with him and wished him good luck. He began the same words and his reception was the same as the tenor received the night previous. Well, after that four more tenors came and the house was sold out every night, because the public was, by this time, amused. Finally, Schipa was called from his resting period and it is needless to say his reception was a warm one."

"Next we went to Trieste, the beautiful city and home

of beautiful girls. Then I realized that Schipa would become as famous as he has. He sang with me in 'Favorita' and I should like to hear him in it again. I shall never forget his farewell performance in 'Favorita' in Trieste; although it was about the middle of his career, his experience and art were such that he next made a big jump to the opera house in Milan, where he sang in 1913 with Galli-Curci.

"For two years I toured, singing a number of times under Mugnone, and now, although we are both a little richer and have grown artistically, we remember with pleasure the wonderful time when we started our careers, with a few cents in our pockets, no colds and ready to sing five and six times a week, if necessary, for the same money. I am sure Rockefeller is not happier than we were then. And now—Schipa singing and I teaching—we are still happy and are going through life—sincerely." J. V.

Many Dates for Mabel Beddoe

Mabel Beddoe, the Canadian contralto, has been filling many engagements recently, some of which were as follows:



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Arion Society, Providence, R. I., "Faust;" Waterbury Choral Society, Waterbury, Conn., "Faust;" New York Oratorio Society, "The Messiah;" Toronto Oratorio Society, "The Messiah" and "Freedom;" Guido Chorus, Buffalo, N. Y.; soloist with the Detroit Symphony Orchestra; Columbia University, New York. This season Miss Beddoe has been booked for recitals in Athens, Pa.; Niagara Falls, N. Y.; Toronto, Can.; Providence, R. I.; Chicago, Ill.; Syracuse, N. Y.; Orange, N. J.; Hamilton, Ont., and Danbury, Conn. The contralto also has been engaged to sing with the Philadelphia Choral Society in "Judas Maccaeus" and with the Bethlehem Bach Choir, Dr. J. Fred Wolle, director, in the Bach B minor mass.

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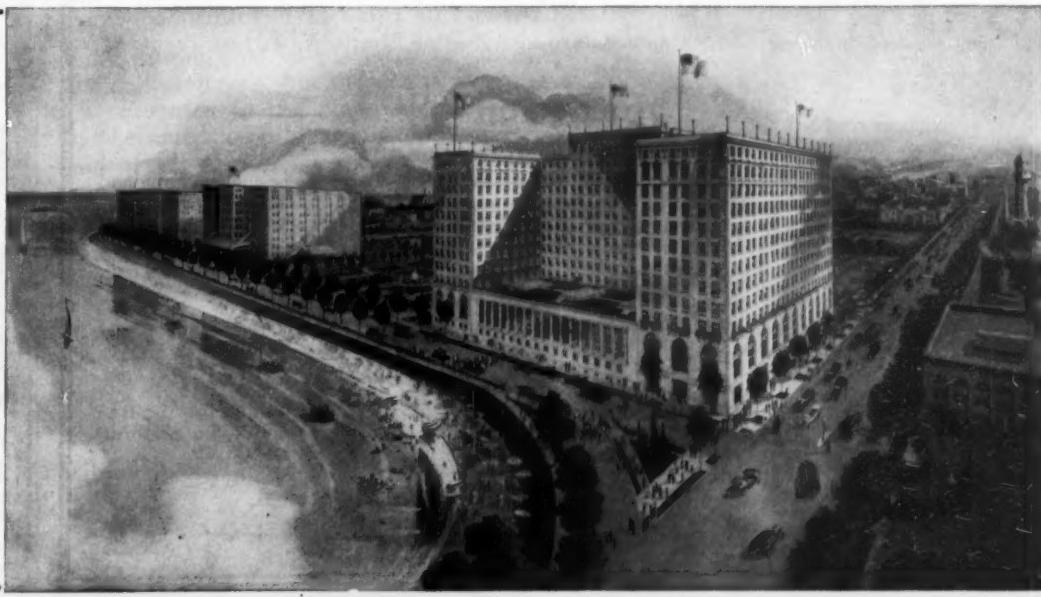
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The National Piano Convention will be held at The Drake, the week of May 9th, 1921.



NEW YORK CONCERTS

MARCH 7

Mischa Levitzki, Pianist

There were few seats vacant in Carnegie Hall on Monday evening, March 7, when Mischa Levitzki made his farewell appearance here for two years or so, during which time he will tour Australia. The young pianist was accorded a warm reception when he stepped upon the platform—one that must have made him realize that he had many admirers who will miss his playing. It seemed, too, that Levitzki was affected by the occasion, for he played as he has never played before, which is saying a good deal. He was in fine fettle and went through his well arranged program as one who is greatly inspired.

His little group consisted of the Bach-Tausig organ toccata and fugue in D minor, Beethoven's andante in F major and fantaisie in F minor, op. 49, by Chopin. For the second he offered six Chopin numbers, including the ballade in A flat, nocturne in C minor, etudes in C major and G flat major, and waltzes in G flat and A flat major. This group particularly charmed his enraptured listeners and he could have repeated each number, so long and insistent was the applause. As it was, he was obliged to repeat the two etudes, and his interpretations went to prove his skill as a master of Chopin.

The final group contained two of his own compositions—"Invocation and Faith" and "Tolle Gesellschaft" ("Boisterous Party")—both in manuscript form. They aroused much interest and were warmly received. Two numbers by Dohnanyi, "La Jongleuse" by Moszkowski, and Liszt's sixth rhapsody completed the list. Of course there were several additional numbers. In a word, all his technical skill, fine rhythm and big tone, in addition to his highly intelligent interpretations, were always in evidence.

Murray Davey, Bass

On Monday afternoon, March 7, Murray Davey, bass of the Paris Opera Company, gave a delightful recital at Aeolian Hall, New York. His voice is large and round, and he displayed excellent knowledge in his renditions, which were artistically given. His program consisted of an aria from "Joshua" by Handel, six old Basque melodies, and songs by Flegier, Dirk Foch and Poldowski, all of which were well received by the audience. Mr. Davey had also arranged several songs himself and presented them in a manner deserving of the hearty applause they received.

The New York Trio

The third and last concert this season by the New York Trio—Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello—was given in Aeolian Hall on Monday evening, March 7. The program comprised the trio by Mozart, No. 5, in G major; Wolf Ferrari's in F

sharp major, op. 7, and the E flat major, op. 100, by Schubert. The Wolf Ferrari work, which, according to the program, was performed for the first time in New York, made a decided appeal. It is an interesting composition in three movements, effectively written, although the themes do not at all times show originality; the second movement (largo) was the most pleasing. The excellent rendition of this new work by the New York Trio presented it in the best light possible. The Mozart trio, which opened the concert, received a delightful reading, as did the Schubert work, which closed the program. All three compositions enabled the members of this fine organization to display their unusually fine tone color effects, rhythmic precision and balance. During the two years of its existence the New York Trio has gained a reputation which places it among the foremost exponents of this class of music, and the idealism and devotion to every detail by its personnel makes this one of the supreme chamber music organizations now before the public.

National Symphony Orchestra

Monday afternoon, March 7, and Wednesday evening, March 9, at Carnegie Hall, Willem Mengelberg conducted the National Symphony Orchestra in a program which was interesting, although a bit long. It began with a concerto grosso of Corelli. As the week before in the Bach suite, Mr. Mengelberg led from the harpsichord. The organ was also used for support in the tutti. The "concertino" was made up of Scipione Guidi and Adolf Bak, violinists, and Cornelius Van Vliet, cellist. The old Corelli measures are lovely, but their very grace palls on the modern ear long before the end of the eight or so movements are reached. If would be perfectly legitimate and much more effective to select perhaps half of the concerto—say, the four best movements—and let it go at that. The playing of it was of the very first order. The tone of all three members of the concerto was most agreeable, the execution impeccable, Mengelberg's contribution of color at the harpsichord admirable in taste and performance, and the body of strings, supported by the organ, gave splendid air and support. It was truly astonishing to note what Mengelberg had succeeded in getting out of these strings—which sounded always so cold, wiry and indifferently correct under Bodanzky—in the way of warmth and finish of playing and dynamic gradation of tone.

Then came Schoenberg's transcription for string orchestra of his "Verklaerte Nacht," originally a sextet for strings. Well, the world "do" move. The writer recalls hearing this same work about a dozen years ago—in its original form for sextet—and gasping in anguish at its modernity. Today it sounds tame, occasionally forcibly rhapsodic, and its length—over half an hour—is altogether out of proportion to the value of its musical ideas. The

writing for the strings throughout is of the first order and there are frequent sections of decided beauty, the final pages being especially fine. But it still remains about twice too long.

After this hour of strings Mr. Mengelberg brought on his wood and brass and gave us two repeats from former programs, the "Lohengrin" prelude, amazingly noble in the brass, and, to end with, the Strauss "Don Juan" poem, which provided an opportunity to judge how greatly the entire orchestra had improved since the same work appeared on one of Mengelberg's early programs here. Between them was Salome's dance from Strauss' opera of that name. Away from its surroundings it is pretty empty sounding music nor—as the writer can affirm from having played in the orchestra under R. S. himself—were Mr. Mengelberg's tempi in numerous instances in accord with those of the composer. Its execution left nothing to be wished for. In view of the truly marvelous improvement in the National Symphony under Mengelberg, what a pity it seems that the organization is so soon to disband!

George Meader, Tenor

Would that America had more singers of songs of the ability of George Meader, who gave a recital at the Town Hall on Monday evening, March 7. In fact, there are only a few artists in the world who form the little coterie of song interpreters to which Meader rightly belongs. In whatever language he sings, his pronunciation is correct and his enunciation distinct; and to whatever school of music the number he sings belongs, he is fully conversant with the correct style of its rendition. His opening number, Mozart's "Paris Omnipotentia," followed by Caccini's "Amarilla, mia bella," bore out the truth of this statement. Then came the principal feature of the program, Schumann's "Dichterliebe" cycle. This masterpiece was indeed to be heartily welcomed back to our concert halls, especially when as exquisitely done as by Mr. Meader and with such sympathetic accompaniments as those furnished by Coenraad V. Bos. The one unfortunate feature was that the audience insisted on applauding after each number. Mr. Meader richly deserved it, but would doubtless have been glad to go without it until the end, for it sadly interrupts the atmosphere that the cycle as a whole creates. To end with there was a group of American songs, which included two attractive numbers by Josephine Uterhart, Walter Kramer's effective "Dark and Wondrous Night," and a pleasant "O Cool Is the Valley," by Louis Koemmenich, followed by Strauss' "Morning" and "Devotion." Mr. Meader's recital was one of the distinct vocal events of the season, as a recital by him always is. There was a large audience, which applauded him enthusiastically throughout.

MARCH 8

Flonzaley Quartet

The third subscription concert of the season by the Flonzaley Quartet, presented in Aeolian Hall, on Tuesday evening, March 8, attracted the usual large audience. As on previous occasions, the four artist musicians comprising the personnel of this excellent organization played with a unity of thought, poetic feeling and balance all their own, which qualities gained for them recognition as one of the foremost organizations of its kind. Two string quartets—Haydn's in D major, op. 64, No. 5, and Beethoven's in C sharp minor, op. 131—as well as Brahms' quintet for piano and strings in F minor, op. 34, were given. In this latter number the assisting artist was Guiomar Novaes, the distinguished Brazilian pianist.

The Flonzaleys played the two quartets with the same finesse, musicianship and rhythmic precision which invariably characterize their work, for which much sincere applause and many recalls were accorded. The height of the concert was reached, however, when Miss Novaes, together with the quartet, played Brahms' quintet. Miss Novaes, who heretofore has been heard mostly as soloist, proved that she is also an ensemble player par excellence. Despite the fact that the piano was placed far in the background, which proved a disappointment to the many who wanted to see her, the pianist sustained the beautiful tonal balance for which the Flonzaleys are famous.

Philadelphia Orchestra and Chorus: Brahms Requiem

Leopold Stokowski brought over not only his orchestra with him for the concert at Carnegie Hall, Tuesday evening, March 8, but also provided his Philadelphia Orchestra Chorus, that fine choral body which is so well trained by Stephen Townsend and which has already given proof here of its unusual abilities. It is choral singing of the very best sort. There is precision, sharp and effective attack, finely regulated dynamic shadings—everything, in fact, that is needed. The balance of tone between the sections of the choir is also excellent, although the quality of the soprano section seemed rather harder and sharper than last year, especially in a forte. The orchestra played as competently as it always does, although in the accompaniment to Brahms' Requiem, the work that was given, there is little chance for orchestral display. The soloists were Florence Hinkle, soprano, and Reinhard Werrenrath, baritone. Mr. Stokowski, in selecting soloists for a work of this caliber, wisely does no experimenting; he picks out two of the best known and most reliable soloists to be had, and his method was justified by the splendid and effective singing of both artists. He himself was certainly a pilot of authority. The entire large force was under his command at every moment, and the result was a most satisfying performance of the work—not heard here in several

Helen Tas

In New York

"The return of a mature artist . . . her work technically good, intelligent, often appealing . . . violin tone vibrantly clear . . . of a gentle and caressing quality befitting the music . . . tall and slender, of gracious presence upon the stage."—W. B. Chase, *N. Y. Times*.

"Performed concerto of Brahms with earnestness and care."—W. J. Henderson, *N. Y. Herald*.

"Mellow and expressive tone. Her manner of playing straightforward, musicianly, in good taste."—Max Smith, *N. Y. American*.

"Playing fluent, tone pleasant in quality."—*N. Y. Tribune*.

"Mme. Tas showed a thorough grasp of the spirit of both the greater and the lesser music . . . real beauty of expression."—Katherine Spaeth, *N. Y. Eve. Mail*.

"Sincere musicianship."—Gilbert Gabriel, *N. Y. Sun*.

"Tone excellent . . . played in a musicianly manner."—Paul Morris, *N. Y. Eve. Telegram*.

In Boston

"An honest, straightforward fiddler."—Philip Hale, *Boston Herald*.

"Mme. Tas is an excellent violinist. Her playing impressed by its verve, its sinewy vigor and its tempered passion. Her technic, both of bow and fingerboard, is always sure and her intonation accurate . . . her tone vibrant and alive. Because she did not over-do Tschaikowsky's 'Melancolique' and yet played his serenade with sentiment that always escaped sentimentality, the piece seemed more significant than when heard on former occasions."—W. S. S., *Boston Eve. Transcript*.

"She displayed thorough musicianship in her phrasing and interpretation. Her tone is of pleasing quality, her intonation, especially in harmonics, is nearer absolute accuracy than most fiddlers can come."—*Boston Globe*.

"Mme. Tas most favorably impressed a good-sized audience at Jordan Hall. She has the true artistic temperament to supplement the technical qualities that alone distinguish the performances of so many other violinists now appearing before the public."

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years—from every standpoint. As for the work itself, judgment of it must be left to individual opinion; to the writer it seemed singularly austere and forbidding. There was an audience that absolutely filled the hall and was loud in its applause for Mr. Stokowski and all his forces.

John Louw Nelson Compositions: Harrison, Laval and Sundelius, Soloists

A program of songs by John Louw Nelson was given at Aeolian Hall on March 8, by Charles Harrison, Jeanne Laval and Marie Sundelius, with the composer at the piano. Seventeen songs were given and the composer has succeeded in instilling into them sufficient variety of melodic idiom, harmony and arrangement to avoid any sense of that monotony which is rarely absent in any recital devoted to the works of a single composer. The chief fault that these songs have is that they are hardly sufficiently modern to make a very big splash in these days of the future. They are well written, however, especially grateful for the singer, and to many who live in the present they will be a source of real pleasure.

Charles Carver, Bass

Charles Carver, the bass, and Frank La Forge, the accompanist, made an excellent combination for a recital program, and the enthusiastic auditors who gathered at the Town Hall, March 8, were certainly in no way disappointed in anything they heard. Mr. Carver, in addition to his splendid, manly voice of wide range and rich quality, also presents a most pleasing personality which fact helps greatly in interesting any audience. He opened with the "Possenti Numi" aria from "The Magic Flute" (Mozart), after which came the following: "Gia il Sole dal Gange" (Scarlatti), "O Sleep Why Dost Thou Leave me?" (Handel), "Love Has Eyes" (Bishop), "Dreams at Twilight" (R. Strauss), "My Native Land" (Wolf), "O Speak Not Beloved" (Tschaikowsky), "Thy Warning Good" (Grieg), "Colombe" (Poldowski), "Des Pas des Sabots" (Lapara), "L'Heure Silencieuse" (Staub), "Le Geant" (Old French), "The Desert," dedicated to Mr. Carver (Constance Herreshoff), "Sanctuary" (La Forge), and two Mexican folk songs. It is needless to say that numerous encores were added; this was to be expected. The audience was decidedly pleased, not only with Mr. Carver's artistic singing, but also with the exceptional, and always exceedingly fine, accompaniments of Mr. La Forge, who, incidentally, is the basso's mentor.

MARCH 9

Paul Kochanski, Violinist

Paul Kochanski gave a recital in Aeolian Hall on Wednesday afternoon, March 9, which, despite the inclement weather, was attended by a large audience. The young violinist made his American debut in Carnegie Hall, New York, on February 14, with the Symphony Society of New York, on which occasion he played Brahms' violin concerto, scoring a big success, being unanimously lauded by press and public alike. He later played, together with Arthur Rubinstein, at a concert under the auspices of the Friends of Music.

At the recital on March 9 Mr. Kochanski gave as his opening number the concerto in A minor, Vivaldi-Nachez, in which his free style of playing and luscious tone won the admiration of all. He next played Bach's "Chaconne" (for violin alone). In both the aforesaid numbers he gave evidence of his admirable musicianship. A group of well known Kreisler arrangements, comprising "Siciliano et Rigaudon," "Francoeur"; allegretto, Boccherini, and "Praeludium et Allegro," Pugnani, were next featured, and as a closing group he played "Notturno," by Karol Szymanowski (which was heard for the first time in America); "Melodie Arabe," Glazounoff, and "Campanella," Paganini. In the final program number, Paganini's "Campanella," Mr. Kochanski disclosed a new phase of his art, revealing brilliance, virtuosity and technical perfection. The almost insurmountable difficulties contained in this composition were produced with great ease. His two encores at the conclusion of the program—mazurka, Wieniawski, and "Zapateado," Sarasate—likewise showed that Mr. Kochanski is not only a player of the classic school, but also excels in virtuoso work. Walter Golde accompanied sympathetically.

MARCH 10

New York Symphony Orchestra: American Program with John Powell, Soloist

Walter Damrosch, in his historical series, reached America at Carnegie Hall on Thursday afternoon, March 10, repeating the program Friday evening, March 11. He began with Chadwick's Sinfonietta in D, a composition of considerable inspiration and excellent workmanship, like all of Chadwick's work. MacDowell's Indian suite, two numbers of

MUSICAL COURIER

which followed ("Dirge" and "Village Festival"), although eight years older, sounded decidedly more modern in ideas and orchestral treatment. It still remains quite in the forefront of American orchestral music. Then came three numbers of John Alden Carpenter's "In a Perambulator" suite, "En Voiture," "Policeman" and "Hurdy-Gurdy." There is a delightful and genuine musical humor—a rare characteristic indeed—in the "Policeman" and clever tone coloring in the "Hurdy-Gurdy." Back we jumped again to Loeffler's "Villanelle du Diable," which was so very modern when it was written that it still manages to sound decidedly so, even between Carpenter's suite and the late Charles T. Griffes' "The White Peacock," which followed. It can hardly be said that there was much individuality in Mr. Griffes' idiom, but the impressive thing is that he always had something to say, even in so short a work as this. Then followed some numbers from Mr. Damrosch's uninspired, hand-made music for "Elektra." The program ended with John Powell's "Negro Rhapsody" for piano and orchestra, with the composer at the piano. This impressed one—with its use of Southern themes, whether indigenously American or not—as quite the most serious attempt at something really American of the afternoon, to be ranked with the MacDowell work. It had something to say and said it in a way that could be labeled neither German, French nor Russian. It has been reviewed before in these columns. There is vigor and strength in it and it is well made both for piano and orchestra. Mr. Powell drew the heartiest applause of the concert, as he deserved to. The playing was on the same level to which one is accustomed from the New York Symphony—eminently respectable if never warm.

Janet Van Auken, Soprano

An interesting recital was given at Aeolian Hall on Thursday evening, March 10, by Janet Van Auken, soprano. She is the possessor of a delightful voice and sings with intelligence. Her program was varied enough to give one an ample opportunity to judge her ability. Her interpretations were artistic and her diction good. This being Miss Van Auken's debut recital, she is entitled to much praise for her excellent work.

Walter Golde, accompanist, was a valuable addition to the successful program.

Olga Samaroff, Pianist

It must have gratified so fine an artist as Olga Samaroff to have it demonstrated that the public really is interested in the music as well as in the artist. The program of the sixth of her series of eight Beethoven recitals, given in Aeolian Hall, Thursday afternoon, March 10, happened to be the first one to include two of the well known sonatas—the "Farewell, Absence and Return" and the "Appassionata"—and the largest audience of the series turned out, doubtless on this account. The other two numbers were op. 79, G major, and op. 54, F major. The "Appassionata" was naturally the clou of the program and Mme. Samaroff gave it an intense reading in which its musical content was brought out to the fullest.

Yvonne De Treville, Coloratura Soprano

On Thursday morning, March 10, Yvonne De Treville was heard in a delightful recital described as "Three Centuries." (Continued on page 41)

GLADICE

MORISSON

Soprano

"She is charming and her personality counts for a great deal."

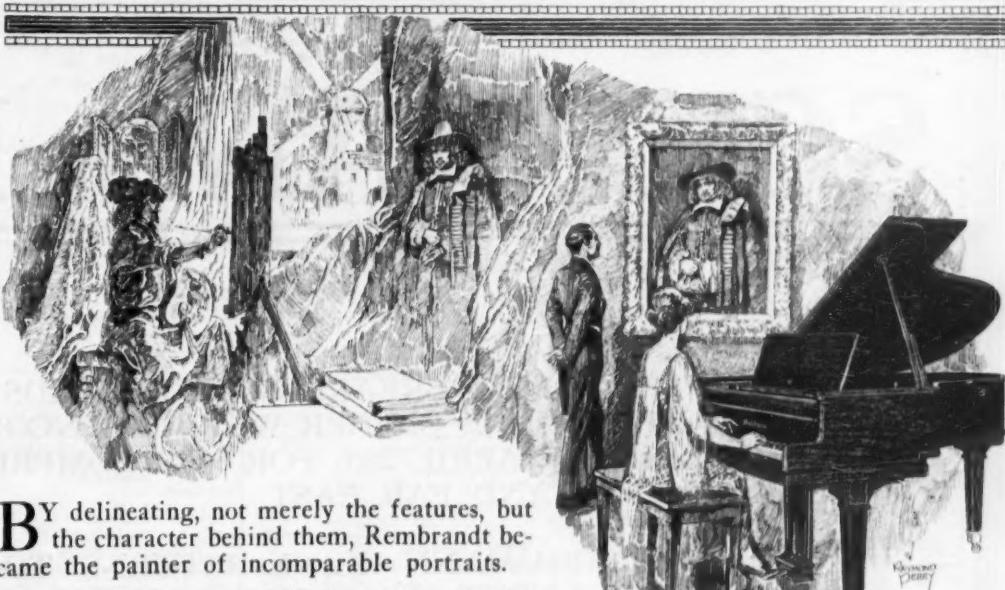
—New York Sun.

A group of six songs by Miss Morisson opened the program. She showed fine training and presented her numbers in an artistic manner. Her singing was much enjoyed, and she responded with several encores.

Waltham Post (Mass.), Jan. 3, 1921.

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P. S.—Miss Morisson will be in Europe May—September, 1921.



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FRANK NORWOOD.

"I have been advised by your office in my city to communicate with you, to see whether I can ascertain the address of a composer, Frank Norwood. That is all the information I have, and am sorry to say I do not know any of the songs he has published, but I think it is probably popular music. I am very anxious to get a trace of him, or find out how this can be done. Can you help me? Do you know if there is a National Literary Association, or how I could get information of a music company that would help me?"

The Information Bureau does not know of any National Literary Association, and if there is one, would it be what a composer would join? Why not write to the publishers of popular music, asking for the address of Frank Norwood, or if they publish his music, etc.? A list of these publishers will be sent you. Will any one who knows the address of Frank Norwood, kindly send it in to the Musical Courier, and it will be forwarded to the inquirer.

JENO HUBAY.

"As an annual subscriber to the MUSICAL COURIER I am asking if you will be kind enough to give me some information about Jeno Hubay. I should like to know where he is, that is his present address; with whom he studied and something about his career. Thanking you in advance and hoping to be favored with an early reply."

Jeno Hubay was the son and pupil of Karl Hubay, famous violinist, born in Budapest, September 14, 1858. He also studied with Joachim at Berlin from 1871 to 1875. He gave concerts in Hungary in 1876 and scored a success at a Pasdeloup concert in Paris. In 1882 he became principal violin professor at Brussels Conservatory, and in 1886 at Pest Conservatory, in succession to his father. He formed a quartet with von Herzberg, Waldburn and Popper which was considered one of the finest organizations in Europe. He has composed operas, symphonies, concertos for violin, sonatas for piano and violin, other violin pieces, and some arrangements with orchestra.

At the present time Mr. Hubay is in Budapest.

LEOPOLD LICHTENBERG.

"Would you kindly give me some facts about the musical career of Leopold Lichtenberg?"

You probably know that Mr. Lichtenberg was born in San Francisco, Cal., November 21, 1861. He studied with Beaujardin and played in a concert when eight years old. At the age of twelve Wieniawski took him as his pupil and aided him on a tour through the United States. Later, after six months spent with Lambert in Paris, he rejoined Wieniawski at Brussels, and studied hard for three years, then winning the first prize of honor at the national "concours." A successful tour in Holland was followed by a season in New York, with Theodore Thomas. Afterwards there were three years in Europe after which he returned to America, where he is one of the well known musicians.

WHAT GRADE OF MUSIC?

"I have been taking piano lessons for a few months over a year, and my teacher is giving me third grade pieces. Is this the grade of music I should be playing, and if not, what should I?"

Your teacher is probably giving you the grade of music that best suits your capacity. There can be no hard and fast rule as to what a pupil should play after studying a little more than a year;

it depends entirely upon the pupil's abilities. One pupil may be much farther advanced at the end of a year than another. The probability is that your teacher is "pushing" you just as fast as possible. If you have a good teacher and are satisfied with him or her, you must believe that everything is being done for your benefit, that whatever "pieces" you learn are those best suited to your capacity.

TOSTI.

"I have a paper to write for March 25 on the life and works of Tosti. I have searched through several libraries but have not been able to find one thing about him. Am enclosing stamped envelope and would appreciate very much any information you might give me on this subject."

The musical dictionaries seem to have little to say about Tosti, excepting to mention him, but from those published in this country and from a Who's Who printed in London in 1915, the following has been gleaned: Sir Francesco Paolo Tosti was born at Ortona al Mare in the Abruzzi, on April 9, 1846, so the Americans say,

as professor of singing. He received knighthood in 1908, having been a naturalized Englishman for a number of years. His song "For Ever and for Ever" caught the public taste immediately and in fact all his songs were great favorites with the public, his "Good Bye" perhaps being the one that has been most sung. Signor Tosti was a great favorite of the late Queen Victoria and was frequently commanded to sing and play to Her Majesty.

In 1913 he returned to Italy, taking up his residence in Rome, where he died as stated above in 1916.

INFORMATION WANTED.

"I wonder if any of your readers can tell me what has become of Inez Grenelli (Cemento, Bologna)?"

Will someone kindly send any information possible of the above?

KATHERINE BLOODGOOD.

"Would you kindly tell me something about Katherine Bloodgood, a well known concert singer. Is she still singing?"

Katherine Bloodgood is no longer on the concert stage. She married an Army officer and has lived privately since, her home being wherever her husband is stationed.

HOW TO PRONOUNCE IT.

"Will you kindly print the correct pronunciation for the name Tchaikowsky?"

As nearly as possible the name is Chy-koff-skee, with the accent on the second syllable. The dictionaries of musicians are totally silent on the pronunciation of that name, although that of some others is given.

Barbereux Demonstration Monday Evenings

On Monday evenings an open class is held at the Barbereux System studios at 314 West 72nd street, which is in charge of Anna Therese Briggs, the New York representative. People interested in this method of voice production that is said to eliminate all physical consciousness from tone production and treats the voice as a stringed instrument, are invited to attend and study the demonstrations. Last Monday evening a week ago Miss Briggs explained the difference between automatic and involuntary action. She touched upon the fact that when the voice is wholly dependent in its production upon involuntary action, it is in a condition to reflect every thought of the singer and thus is open to the influence of inspiration.

Kotlarsky Debut Recital, March 19

Max Kotlarsky, the pianist, will give his debut recital at Aeolian Hall this week, Saturday evening, March 19, playing Brahms' sonata in F minor; classic works by Dandrieu, Lully and Locili transcribed by Godowsky; a group of Chopin works, and (as his last group) pieces by Scriabine, Rachmaninoff, Gluck-Sgambati and Liszt.

Cyrena Van Gordon's Father Dies

Cyrena Van Gordon, who was to have sung in "Lohengrin" with the Chicago Opera Association in Pittsburgh last week, was obliged to cancel the engagement owing to the sudden death of her father in Camden, Ohio.

Mabel Dunning Postpones Recital

Mabel Dunning (Mrs. Hugo Riesenfeld), the soprano, who was scheduled for a song recital in Aeolian Hall on March 21, has postponed her appearance in that hall until April 19.

SCHUMANN HEINK

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HAROLD LAND

Lauded by Critics in Eight States

Honors of the evening go to Harold Land, baritone, to whom was entrusted the part of Elijah. Equally brilliant in the upper range as in the lower, Mr. Land brought out the most of the many solo portions in the oratorio. Spellbound this artist held his hearers with the solo "It Is Enough"—Newburgh Daily News.

Harold Land, whose concert work has made him one of the best known soloists here, was in unusually good voice, and sang a very pleasing program in admirable style. His dramatic interpretation, the clarity of his expression, and his superb control of a voice of flawless quality and wide range numbered his contributions among the features.—Yonkers Herald.

Harold Land, baritone, sang numbers by Woodward, Hammond, Handel, Morgan, Homer, the vocalist's well schooled voice and temperament making his numbers delightful. His Italian serenade was dramatic and buoyant.—Brooklyn Daily Eagle.

It has been a long time since a better concert baritone than Mr. Land has been heard in Syracuse. He is well schooled, has complete mastery of his voice, is true to the pitch and sings with an artistry that is refreshing in these days of artistic offerings both vocally and in the instrumental realm. Mr. Land's diction is exceptionally clear. One of the most delightful of his English group was the Vanderpool song, "The Want of You," which he sang exquisitely.—Syracuse Daily News.

Harold Land is a baritone with a fine register, and he handled his voice splendidly, being especially delightful in the first group, consisting of five numbers, sufficiently diversified to illustrate his ability as a vocalist.—Syracuse Journal.

No limit to the range of his wonderful voice.—Yonkers Herald.

A well schooled vocalist is Mr. Land and by his expert control of breath contended successfully with the most exacting demands made by the composer. After distinguishing himself in "But Who May Abide" he roused the audience to a show of enthusiasm by his valuable delivery of "Why do the Nations," in which his resonant tones, fine technique and spirited utterance wrought stirring effects.—Newark Evening News.

The baritone, Mr. Land, has earned first place all his own in the appreciation of concertgoers in this city. He has sung here several times, and each time has received the applause which his fine voice merits. He had two groups last night, also the solo part in the cantata, and of course some extra numbers.

Mr. Land's voice is a baritone which has many of the deep notes of the bass. He has a wide range and he uses his voice with intelligence, having as well a technique that is admirable. He won new friends and fresh laurels by his singing last night.—Jersey Journal.

To Mr. Land, singing the brilliant music allotted to the part, went most of the opportunities of the evening. He has a high voice, well controlled, and an excellent sense of dramatic values, and was well in the spirit of his work in all that he had to do.—Hartford Daily Courant.

The success of this singer is largely due to his unusual vocal equipment and the pleasing personality which he places in his work.—Indianapolis Star.

Exquisite voice—excellent diction—attractive personality.—Pittsfield Daily Eagle.

Harold Land disclosed a rich baritone voice and immediately won for himself an enviable place in the esteem of his hearers. The "Elegie" of Massenet received a deserved ovation.—Berlin Reporter, Berlin, New Hampshire.

Exquisite voice of rare beauty. Fine commanding figure. Interpretive skill in every note. Real culture. Dramatic force and power.—Bangor Daily Commercial.

Repertoire wide and amply diversified. Most attractive personality. Combines the grace of a distinguished man of years with the captivating boyishness of the lad. He gave new meanings and subtle pleasures, perhaps never before revealed to them.—Bangor Daily News.

Harold Land has made for himself an important place in the interest of the festival audiences. There is charm in his singing and his voice is of fine timbre and admirable range. Particularly rich and free.—Portland Daily Press.

De Gorgona or Graveure have not given the "Prologue" a more pleasing interpretation. Excellent enunciation. Plenty of reserve, well controlled, used with discretion.—Lewiston Journal.

Early Wednesday morning a telegram was received from the physician of Charles W. Clarke of Chicago, stating that Mr. Clarke had been taken suddenly ill and would be unable to give his song recital at the afternoon session. The officers at once got in touch with Harold Land, the New York baritone, who had appeared at the Tuesday evening concert, and prevailed upon him to take Mr. Clarke's place.

Personal Address: GREEN GABLES
Yonkers, New York

FACTS and FANCIES

A Series of Tales About Musical, Nearly Musical, and Non-Musical Persons, of Which This Is Number Three, and Is Entitled

DEVOTION THAT RETARDS

How a Mother's Love Has Proven a Drawback to One Young Singer's Success

By VIOLETTE RAE

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AMOTHER'S love is the greatest love in the world. That statement will be disputed by few. From the first moment a new life comes into the world, the mother takes on the responsibilities of the little soul, and as the child grows older, these responsibilities become numerous and great. Suffering, self-denial and self-sacrifice very often play a large part in the mother's life—sometimes to the end of her existence—yet for the sake of the offspring, she, as a rule, goes through life uncomplainingly making one sacrifice after another. As for the offspring, frequently it appreciates the sacrifices its mother has made, and often it does not.

I know of one case, however, right here in New York, where a mother's devotion to her only daughter, a young soprano, has been a drawback—that is, as far as her musical career has been concerned. Ever since the girl made her debut, several years ago, the mother has interfered with everything the daughter has tried to do. I do not believe this woman has the slightest idea that she is to blame for her child's lack of progress. I know it to be a fact that she blames every one else who has in any way been concerned with her daughter's career. She claims invariably that they did not perform their part of the bargain. She forgets the things that were done were nullified by her zealous meddling.

Within the last year and a half she has transferred her daughter to three different musical managers. Instead of leaving the arrangement of the girl's concerts to the manager and giving him a chance or a reasonable amount of time in which to do this for her, she foolishly compares her child—a talented girl, to be sure, but by no means a finished artist—to singers who have been before the public for years. When she learns of concert engagements that have been booked for these artists, her indignation is aroused and she rushes down to the manager's office and flies at him for not giving her daughter enough of his consideration.

"My daughter is a better singer than any now on your list," is her usual protest. "Why don't you keep her busy all the time?"

When the time comes for the severing of managerial connections, the manager is usually glad to get rid of the mother and her "poor neglected daughter." The trouble is that the mother makes a nuisance of herself and discourages every one that tries to do anything for her offspring.

Nor has the girl's teacher escaped! Not so long ago,

this devoted mother took her daughter to a well known and reliable vocal teacher, one of the few whose art is sacred to him, for he does things that speak for his ability, rather than merely talking about his work. Much progress was made under his training and the mother was for once delighted. At hardly the right time, she began making arrangements for a Carnegie Hall recital. The teacher, conscientious as he was, tried to dissuade her, saying it would be better to wait until the girl was better equipped to sing in such a large auditorium. He was quickly repulsed. Mother knew better! As a last resort, he suggested that a smaller hall would be preferable, again meeting with a rebuff. The mother had decided that her daughter had made so little advancement during the time that had elapsed since her debut, that something on a big order had to be undertaken—and without any delay. In a few words, blind devotion and over-estimation of her daughter's talents proved to be the cause of still another set-back. The recital took place in the large hall and was a failure, for the lovely voice was too small for the size of the huge auditorium and the critics said so unreservedly. After the favorable impression she had made at her debut in a smaller hall, this fiasco and the comments it brought forth made the ambitious girl miserable. Even then, the elder woman could not see the light. "The critics," she told people, "are a lot of skeptics who won't give a young American a fair chance."

Then the coals were heaped by the mother upon the poor teacher's head. His pupil's sad exhibition frightened away a number of prospective pupils and made his older ones skeptical, and he has but recently overcome the bad effect of the concert. They did not know that the young lady was acting against his advice. He has refused repeatedly to give the daughter any more lessons, because he will not tolerate the chatter of the young lady's mother.

Then this season the girl filled an important festival engagement and to do justice to her, she made a favorable impression upon a large audience. She has a good voice; is youthful, attractive, and when not worried by her mother, is of charming personality. She sang exceedingly well and was warmly received by the press and the public, but the directors of the festival afterwards declared that they would never engage the girl again because of the disturbances the mother created among the other artists. Her favorite way of bringing her offspring's talent into the limelight seems to be through her critical expression of the work of all other artists. I have heard her, however, say a word of praise for some few—but they have been pianists or violinists. But for a singer, never!

Every season at the numerous song recitals that are given in New York, when one does not see mother and daughter together, whispering with their heads close, the mother is there alone. Sometimes in the middle of a group, she deliberately walks out, and if she meets some one she knows at the back of the hall, she is certain to say that she "couldn't stand it any longer." At any rate, one may be sure that the recitalist reaps at least one real good "knock" from the devoted mother.

"She hasn't a decent word to say for any singer," is the way an unbiased man, with no "axe to grind," put it the other day. While some people are more or less supercritical of the work of others, continual "knocking" gets them nowhere. Why cannot this poor woman realize this?

Now if the young singer would succeed—and I really think she could in time rise above the average—she should turn the tables, so to speak, and manage her mother, leaving the destiny of her concert engagements to her present manager—before it is too late.

Galli-Curci First to Sing for President Harding

Amelia Galli-Curci had the honor of being the first artist to sing for Warren G. Harding, the new President of the United States. It was at the annual "Hobby Party" of the National Press Club which took place at Keith's Theater, Washington, on March 8. The invited guests included the President, who made his first speech since his inauguration to his fellow journalists; Mrs. Harding, Vice-President and Mrs. Coolidge, Secretary of War and Mrs. Weeks, and General Wood. Mme. Galli-Curci was the only artist. She sang "Home, Sweet Home," the "Shadow Song" from "Dinorah," and "Love's Old Sweet Song." She was brought to the Presidential box and presented to the entire party. The President laughed and chatted with her and thanked her for her singing, while the assemblage, which entirely filled the theater, rewarded her with a real ovation.

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GOTHAM GOSSIP

DICKINSON'S LISZT PROGRAM.

A sea of faces as usual was to be seen at the Brick Church, March 4 at noon, when Dr. Dickinson gave his program of music by Franz Liszt. It consisted of the following: "Fugue Fantasy"; song, "Thou'rt Like Unto a Flower"; nocturne; chorus, with solo, "Wanderer's Night Song"; "St. Francis Preaching to the Birds," "St. Francis Hymn to the Sun," and Hungarian march. As will be seen, there was much variety and large enjoyment in this. One of the most effective numbers was "St. Francis Preaching to the Birds," in which the contrasting stops of the fine organ brought many unusual effects. Andrea Sarto, the baritone, sang three times, and was most impressive in the solo in "Hymn to the Sun." His high F's in the last verse of this hymn, sung in Italian, and the dignity of his performance, all this was notable. A big climax was reached in the last number, the little known Hungarian march in E minor.

Sue Harvard, soprano, and Robert Tharne, cellist, were soloists, March 11, in a New York composers' program.

A Bach program will be presented by Dr. Dickinson, with Isolde Menges, violinist; Inez Barbour, soprano; Roscoe Possell and Raymond Williams, flutists, at the Friday Noon Hour of Music at the Brick Church, March 18, including: Fantasia in G minor; violin—andante from concerto in E major; aria—"Tender Sheep May Pasture Safely," with obligato for two flutes; "Cathedral" prelude and fugue; violin—gavotte and prelude in E; song—"O Saviour Sweet;" chorale prelude, "In Dulci Jubilo;" violin—air on the G string; fugue in D major.

Bach "Passion According to St. Matthew" will be sung at the Brick Church, Palm Sunday afternoon, March 20, at 4 o'clock, under the direction of Clarence Dickinson, with Inez Barbour, Rose Bryant, Lambert Murphy and Frank Croxton, soloists.

ELIZABETH KELSO PATTERSON RECITAL.

March 5, at the Elizabeth Kelso Patterson Home for Music and Art Students, a recital program of nine numbers was given as follows: Duets—"Ave Maria" (Saint-Saëns), "O, That We Two Were Maying" (Nevin), Frankie Holland and Mary Stetson; "My Heart at Thy Sweet Voice" (Saint-Saëns), "Bowl of Roses" (Clark) and "Habanera" (Bizet), Agnes Grogan; "Youth" (Gustave Ferrari), "Faltering Dusk" (Kramer) and "Out in the Open" (La Forge), Celestine Drew; "One Fine Day" ("Butterfly"—Puccini), "Holiday" (Curran), Anna Hess; "Ave Maria" (Gounod), violin obligato, Anne Robertson; "Fiore Che Langue" (Rotoli) and "Irish Weather" (Hoberg), Mildred Young; violin solo, "Mazurka" (Zarzycki), Anne Robertson (Edith Miller, accompanist); "My Mother Bids Me Bind My Hair" (Haydn), "A Pastoral" (Lane Wilson) and "Violets" (Wright), Frankie Holland; "Ah, Rendimi," "Mitrane" (Rossi), "Visione Veneziana" (Brogi) and "Duna" (McGill), Mary Stetson; Bird Song from "Pagliacci" (Leoncavallo), "The Wren" (Bishop),

Anna Hess. Harry Horsfall was at the piano. This program shows the sort of work done at the Patterson institution, but it does not show the way it was done. This is invariably high class, being performed with artistic finish. Miss Robertson, violinist, is a pupil of Louis Svecenski, which answers for her standing. Anna Hess, who sang at this program, will appear at a Brooklyn concert March 29, singing noteworthy numbers.

ZIEGLER INSTITUTE LECTURE-RECITAL.

March 6 Mme. Ziegler gave a comprehensive lecture, her subject being "Vocal Music of the Centuries." From Palestrina to the present time, the various characteristic styles of vocal music were rendered by students of the institute. Georgia Van Dyle sang classics by Scarlatti and Mozart. Raymond Bartlett showed much style in Mendelssohn's "If With All Your Hearts," and illustrated the early Italian period, besides a modern composer. Rosalind Ross gave the French part of the program, and Ida Lachtrup gave German and English songs. There was an exceedingly appreciative audience present. Since the last recital two weeks ago, some of the artist students of the institute have gone on tour, among them Dennis Murray, tenor, with the "Erminie" company, and Gladys Thompson, contralto, with the "Robin Hood" company, the last named singing "Alan-a-Dale."

Edna Robinson gave two concerts, one in Grantwood, N. J., and the other at Hotel Pennsylvania, for the Sans Ceremonie Club. She also appeared at the Flatbush Congregational Church, Brooklyn, the latter part of February. Raymond Bartlett filled concert engagement at Keyport, N. J., and is engaged for the solo work of the Easter service at the Baptist Church, Asbury Park. Amelia Neelen, soprano, is engaged to sing at Mt. McGregor, Saratoga County, N. Y. Marjorie Norn, who is taking the accompanist's course at the institute, accompanied at the last Sunday recital, and is also engaged to play at Mt. McGregor.

GUSTAVE L. BECKER COMPOSITION EVENING.

A good sized assemblage filled studio 110 at Carnegie Hall on March 8 to hear the regular monthly gathering given under the supervision of Gustave L. Becker. It will be recalled that his Bach programs and his "Nature Sound" program created much attention. March 8 was devoted to the compositions of Mr. Becker, both vocal and instrumental works being heard. This industrious and talented composer was heard in twenty-five works, opening with his "Festival March," which has been played by the Volpe and Kaltenborn orchestras. The piquant harmonies of his Mazurka in F, the graceful style of his old time minuet (1663), the pronounced character of three Norwegian sketches, all this gave interest to the enjoyable program. Mr. Becker told in informal, humorous fashion many of the incidents connected with his own composing. Alice Ralph Wood sang five Becker songs in which some clear and high A's, a lively musical temperament, and very distinct enunciation brought her warm applause.

Adele Louis Rankin, soprano, and Theodora Bushnell, contralto, were also on this program.

FRATERNAL ASSOCIATION OF MUSICIANS MEETS.

At the sixth "concert meeting" of the Fraternal Association of Musicians, in Steinway Hall, March 15, the even-

ing was interesting from an artistic and educational standpoint. Inga Julievna, the Norwegian soprano, who has attained distinction by voice and personal charm, presented a varied and unusual program of classic airs, Norwegian songs, songs by an American composer, and an aria. Miss Julievna's accompanist was Frederick E. Bristol.

Chester H. Beebe, a standard authority on the art of piano playing, analyzed the Virgil clavier method, with demonstrations by pupils.

As ever, the aim of the association is musically and fraternally to "bring the greatest good to the greatest number," beginning at home, with American music.

PROFESSIONAL WOMEN'S LEAGUE CELEBRATION.

The celebration of the twenty-eighth birthday of the Professional Women's League brought out a large assemblage of members and friends at the McAlpin, February 28. The president, Helen Whitman Ritchie, and first vice-president, Mrs. Russell Bassett, received the guests with Mrs. J. H. T. Stempel, who was in charge of the affair. A pleasing musical program was presented by Mrs. Elspeth Bromwell, and dancing was enjoyed until a late hour.

The monthly matinee card party of the league, with Helen Hanning in charge, will be given at the Waldorf-Astoria Hotel on Thursday afternoon, March 17. There will be a prize for each table, as well as a door prize, and one for non-players.

A reception and luncheon for the treasurer, Mrs. S. Marcus Harris, was announced for March 15. Kate Fowler Chase is chairman of press of this wideawake organization.

JOHN W. NICHOLS HONORED BY NATIONAL ACADEMY.

John W. Nichols, tenor and vocal instructor of Carnegie Hall, has been interested in art as a hobby for many years. He has had the distinction of having one of his dry-point etchings accepted by the National Academy of Design, of New York City, for its March exhibit. Years ago while going to school, Mr. Nichols was illustrator on a well known paper in the Middle West and a student under Prof. Charles Lee Cumming, a Des Moines artist, and pupil of the celebrated Boulanger.

Mr. Nichols has won prizes and medals in the State of Iowa for the best collection of pen and ink drawings, and when about eighteen years old paid the entire expenses for himself and chum of a 2,000 mile bicycle trip across Iowa, Nebraska and Colorado and back again by drawing for newspapers and sketching homesteads, pet cows, dogs, horses, babies, wives, etc., of residents along their route.

John Tracey, tenor soloist of the First Reformed Episcopal Church of New York City, was engaged as special soloist at St. Paul's Church, Poughkeepsie, N. Y., on Sunday, February 13. He also sang in Newburgh, N. Y., recently, and made a very favorable impression. Mr. Tracey is a pupil of John W. Nichols, of Carnegie Hall.

ARTS ASSEMBLY HOLDS MEETING.

May Elkins Frese, the founder of the Arts Assembly, was prevented by illness from attending the meeting of March 8, held at Stockton Chambers. Miss Van Westen, an alto, has a fine voice, deep and impressive, and sang "In Questa Tomba" (Beethoven), "Freudvoll und Leidvoll" (Liszt), and other songs with unusual effect. Martha

(Continued on page 43)



MANÉN

Violinist

IS BEST DESCRIBED AS A DIGITAL GALLI-CURCI,
HIS TECHNIQUE BEING TRULY MARVELOUS.

The Telegraph, New York, February 13, 1921.

PLAYING ON ONE STRING, TRILLING ON A
SECOND, PIZZICATO ON A THIRD IS A TRICK OF
KREISLERIAN MAGNITUDE.

New York Sun, November 17, 1921.

MANÉN ESTABLISHED HIMSELF AT ONCE AS AN
ARTIST OF FINE ATTAINMENTS AND INDIVIDUALITY.

New York Times, November 17, 1921.

(SOLOIST WITH NEW YORK PHILHARMONIC)

JOAN MANÉN DISPLAYS MASTERY AND ARTISTIC MATURITY IN PLAYING OF SYMPHONIC ESPANGOL OF LALO. HIS MASTERY OF HIS INSTRUMENT AND FINE REPOSE OF STYLE SOON WIN THEIR WAY WITH HIS HEARERS.—*New York Tribune*, January 3, 1921.

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Chicago's Concertgoers Enjoy More Recitals

Edward Johnson Arouses Great Enthusiasm—Prihoda Makes Successful Debut—Musicians' Club Presents Isolde Menges—Louis Graveure Returns for Second Notable Concert This Season—Charles W. Clark Leaves Bush Conservatory

Chicago, Ill., March 12, 1921.—Edward Johnson's impeccable art and rare musicianship made his song recital at Orchestra Hall highly enjoyable and the large audience left no doubt as to this by its spontaneous enthusiasm. Not only is Mr. Johnson an admirable singer, but he is also an artist program builder as well, and although an operatic tenor, he does not include the hackneyed operatic arias on his programs, but songs of interest and worth. Through the sheer beauty of his voice and song he captivated his admiring listeners in Frank Bibb's arrangement of Handel's "Sommi Dei," Rontani's "Or ch' io non seguo più," Schubert's "Thou Art Sweet Peace" and "Impatience." They were sung with splendid effect and could not have been improved upon. Likewise the following French and Italian group, made up of Faure's "Automne," Hue's "Le Passant," Cimarosa's "Non più" and Pizzetti's "Angeleca," which were delivered with rare artistic finish and brilliant vocalism. Mr. Johnson is a great favorite here and his success on this occasion but added one more to his lengthy list. He is a recital artist par excellence. With Edgar Nelson at the piano the musical treat was complete; he is an admirable accompanist.

VASA PRIHODA MAKES SUCCESSFUL DEBUT.

Making his initial bow before a Chicago audience Sunday afternoon, March 6, Vasa Prihoda won much success. In Prihoda was at once recognized a youthful violinist with much to recommend him to the public—one who has been endowed by nature with admirable gifts. Of his program this writer heard only part of the Ernst concerto, Bach's air for the G string, menuette in G major by Suk-Marak, Rimsky-Korsakoff's "Hymn to the Sun" and Dvorák's "Mazurek," which were sufficient to demonstrate Prihoda's deep musical understanding, fluent technic, sure and agile fingers and nicety of interpretation, which make him a most pleasing artist. There is, however, a certain rigidity of the bow arm noticeable, yet this may have been due to the young violinist's apparent nervousness. His was success distinct and well deserved.

KREISLER PACKS THE AUDITORIUM.

Fritz Kreisler held forth at the Auditorium on the same afternoon, when the usual huge audience packed to capacity the vast resources of the theater, including orchestra pit and stage. Although not in his best form, loud and insistent applauds brought many desired encores.

MUSICIANS' CLUB PRESENTS ISOLDE MENGES.

For the benefit of its extension department, the Musicians' Club of Women presented Isolde Menges in a re-

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cial Monday afternoon, March 7, at Cohan's Grand Opera House. Heard recently as soloist with the Chicago Symphony Orchestra, Miss Menges on this occasion strengthened the splendid impression then produced and won a host of admirers through her beautiful playing. The Tartini "Devil's Trill" sonata was exceptionally well done and left no doubt as to her standing among the best violinists of the day. The Chopin-Wilhelmj D major nocturne, Debussy's "Le plus que lente" and Brahms-Joachim's D minor and A major Hungarian dances afforded deeper insight into Miss Menges' keen musicianship and skill. She had splendid success at the hands of the most discriminating listeners.

A NEW PIANIST HEARD.

Ninon Romaine, a newcomer, was introduced by F. Wight Neumann in a piano recital at Kimball Hall, Monday evening, March 7. She won many new friends in a program made up of Schumann, Chopin and Liszt.

CHARLES W. CLARK LEAVES BUSH CONSERVATORY.

At the end of this season Charles W. Clark will withdraw from the Bush Conservatory, where his prominent name has stood for much for the past few years. He will open a suite of studios at 841 Michigan avenue, and will have with him a group of assistants, for his students are numerous. Mr. Clark enjoys the reputation of being one of the best vocal teachers in the land, and from his studios have emanated many successful professionals.

Ada Tilley, Clay Hart and Florence Peterson, who sang with fine success at the recent artist recital of the Bush Conservatory, are Mr. Clark's pupils. Likewise, Glenn Drake, Louise Boedtke and Gladys Swarthout, who were among the most successful participants in the first artist recital earlier this season, also have received their training under the efficient guidance of Charles W. Clark. Miss Swarthout is at present singing in New York with success and will return to Chicago April 1 to continue her work with her able mentor.

FREDERICK STOCK'S VIOLIN CONCERTO AGAIN HEARD.

Chief interest at this week's symphony concerts centered around Frederick Stock's D minor violin concerto, which was played by Concertmaster Weisbach, the soloist. This was the second performance of the concerto, and upon second hearing added much to the splendid impression made when first heard. After hearing it again one wonders why Mr. Stock does not compose more—he knows his orchestra and solo instruments so well and he has a creative genius all his own. His violin concerto is a difficult composition for the soloist and yet is brilliantly written, with no striving for effects and keeping the orchestra and soloist constantly at work. Composition, composer and soloist scored heavily with the patrons. There was also listed an overture, "Donna Diana," by Von Reznicek, whose lovely melodies and numerous beauties were well brought out by Conductor Stock and his orchestra; Schubert's C major symphony, which was exquisitely set forth, and the Tchaikowsky "Marche Slave," which brought the program to a happy conclusion. JEANNETTE COX.

Maurice Brown to Give Recital

Maurice Brown, a gifted pupil of William Ebann of the Flein and Fraencke school, the New York College of Music, announces a recital at Aeolian Hall on Friday evening, March 25, assisted by Paul Eisler, of the Metropolitan Opera, at the piano.

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- "Blue Eyes" (Lew Fields and Molly King), Casino.
- "Century Promenade" (Midnight Rounders of 1921, 11:30, Century Roof).
- "Good Times" (extravaganza), Hippodrome.
- "Her Family Tree," (Nora Bayes presents herself), Shubert Theater.
- "Irene" (musical comedy), Vanderbilt Theater.
- "Mary" (musical comedy), Knickerbocker Theater.
- "Lady Billy" (musical comedy, with Mitzi), Liberty Theater.
- "Love Birds" (opening week), Apollo Theater.
- "Mary Rose" (Play by J. M. Barrie, with incidental music), Empire Theater.
- "Dear Me" (play, with songs by Grace La Rue), Republic Theater.
- "Passing Show of 1921" (revue), Winter Garden.
- "Rollo's Wild Oat" (play, with incidental music), Punch and Judy Theater.
- "Spanish Love" (play, with incidental music), Maxine Elliott Theater.
- "Sally" (with Marilyn Miller), New Amsterdam Theater.
- "The Right Girl" (opening week), Times Square Theater.
- "The Rose Girl" (musical comedy), Ambassador Theater.
- "Tip-Top" (Fred Stone's show), Globe Theater.
- "Ziegfeld Midnight Frolic" (11:30 p. m.), New Amsterdam Roof.
- "Ziegfeld Nine O'Clock Frolic," New Amsterdam Roof.

Ethel Clark Concert Postponed

Ethel Clark, the young soprano, who scored such a tremendous success at her debut recital in New York this winter, and who won the praise of the New York press, has found it necessary to postpone her next recital, which was to take place on April 7 at Curtis Lyceum, Staten Island. A sudden attack of appendicitis has made it necessary for her to cancel all of her appearances for the present.



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Nevada Van Der Veer



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WHERE THEY ARE TO BE

From March 17 to March 31

Addison, Mabelle:
Atlantic City, N. J., March 21.

Althouse, Paul:
Lincoln, Neb., March 30-31.

Beddoe, Mabel:
Hamilton, Ont., March 31.

Case, Anna:
Shreveport, La., March 31.

Chicago Opera Association:
Cleveland, Ohio, March 17.
Cincinnati, Ohio, March 17-19.
Tulsa, Okla., March 21-22.
Dallas, Texas, March 23-26.
Houston, Texas, March 28-29.
San Antonio, Texas, March 30.

Craft, Marcella:
Cleveland, Ohio, March 17.

Criterion Male Quartet:
Albia, Ia., March 17.
Mt. Ayr, Ia., March 18.

Baxter Springs, Kans., March 21.
Durant, Okla., March 22.

McAlester, Okla., March 23.
Shawnee, Okla., March 24.

Weatherford, Okla., March 25.

Elk City, Okla., March 26.
Edmond, Okla., March 28.

Lawton, Okla., March 29.

Yale, Okla., March 30.
Nowata, Okla., March 31.

D'Alvarez, Marguerite:
Baltimore, Md., March 24.

David, Annie Louise:
Sewaren, N. J., March 21.
Albany, N. Y., March 24.

Fanning, Cecil:
Wilmington, Del., March 17.
Bridgeport, Conn., March 23.

Fowlston, Edgar:
Augusta, Ga., March 17.
Charleston, S. C., March 18-19.
Savannah, Ga., March 28-29.
Jacksonville, Fla., March 30-31.

Hess, Hans:
Evanston, Ill., March 27.

House, Judson:
Hamilton, Ont., March 31.

Jeffrey, Helen:
Buffalo, N. Y., March 23.

Jollif, Norman:
Brooklyn, N. Y., March 21.

Julieyna, Inga:
Philadelphia, Pa., March 28.

Koehl, Julius:
Philadelphia, Pa., March 26.

Lada:
Los Angeles, Cal., March 17, 19.
San Francisco, Cal., March 21.
Fresno, Cal., March 29.
Modesto, Cal., March 30.

Land, Harold:
Brooklyn, N. Y., March 25, 27.
Yonkers, N. Y., March 29.

Letz Quartet:
Philadelphia, Pa., March 24.

Levitza, Mischa:
Los Angeles, Cal., March 18-19.
Santa Barbara, Cal., March 21.
San Francisco, Cal., March 22.
Sacramento, Cal., March 24.

San Francisco, Cal., March 27.
Riverside, Cal., March 29.

McKenna, Betty:
St. Louis, Mo., March 20.

Maier, Guy:
Pittsfield, Mass., March 23.
Arlington, Mass., March 26.
Augusta, Me., March 29.

Morini, Erika:
Lindsborg, Kans., March 20.

Novae, Guiomar:
Milwaukee, Wis., March 18.
Detroit, Mich., March 24, 26.

Pattison, Lee:
Pittsfield, Mass., March 23.
Arlington, Mass., March 26.
Augusta, Me., March 29.

Patton, Fred:
Elizabeth, N. J., March 18.
Irvington, N. Y., March 20.
Boston, Mass., March 27.

Seydel, Irma:
Augusta, Ga., March 17.
Charleston, S. C., March 18-19.
Savannah, Ga., March 28-29.
Jacksonville, Fla., March 30-31.

Sparks, Lenora:
Bridgeport, Conn., March 23.

Stone-Langston, Marie:
Columbia, Pa., March 21.
Hanover, Pa., March 22.

New Windsor, Md., March 23.
Bridgewater, Va., March 24.

Wolfe, Dr. J. Fred:
Stroudsburg, Pa., March 17.

NEW YORK CONCERTS

(Continued from page 35.)

turies of *Prima Donnas*, given at the Plaza Hotel as a benefit for the Brooklyn Music Settlement School. Miss De Terville was in splendid voice and she achieved a distinct success. Gowned as Mlle. de Maupin of the Louis XIV period, she sang three songs—"Menut Chante," Lulli; "L'Amour East Un Enfant Trompeur," Martini, and Pastorale, Carey. Her interpretation of these at once put her in good stead with her hearers and she was obliged to give an encore. As an interpreter, Miss De Terville is too well known to need detailed account; it is sufficient to say that she pleased her hearers considerably. Then in a Jenny Lind gown, she sang a Polish folk song, translated and harmonized by herself, a Swedish folk song and the theme and variations of Proch. The first two were charmingly rendered but it was in the Proch number that she displayed her splendid technical equipment and skill in florid singing. Her top notes were always sweet and true to pitch and her middle register had warmth and richness. The audience demanded another encore which the singer graciously gave to her own accompaniment. In her final group, in modern attire, she sang the aria from "Louise," Charpentier, and three other numbers. Seldom has the writer heard this lovely aria rendered better. All in all, Miss De Terville's appearance resulted most happily, both for herself and the audience. Edith Bowyer Whiffen furnished excellent accompaniments. Rosa Rolando and Marshall Hall, dancers in "The Rose Girl," added to the enjoyment of the program.

Yvette Guilbert and Pupils

Yvette Guilbert and her pupils gave a program of songs and ancient dances at the Thirty-ninth Street Theater on March 10 which calls for more than a line of comment. The great French artist herself taking part in the program, it was more than a mere pupils' recital; and yet the supremely excellent work of the pupils added much to the pleasure of the afternoon. Mme. Guilbert, in quaint and charming English, explained that she had gathered the material for the ancient dances from old prints and the music from manuscripts of the day, some of the music being by Macabru, the famous twelfth century troubadour. It was explained, also, that the carol was originally a ritual dance used in the church, afterwards adapted to dances by the people. These and other ancient dances were then

given by students who also sang the quaint music. The similarity to the ancient prints in the grouping and costuming was very striking and very beautiful.

It became evident from the entire program that Mme. Guilbert's art reaches much further than the songs and recitations which have made her world-famous. The grouping of the various dances, the graceful dances themselves, and the tasteful use of the music, were masterpieces of artistic achievement, and the whole interpretation by Mme. Guilbert's pupils demonstrates that she is as great a teacher as she is an artist.

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Normal Class—Los Angeles, February 15.
Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.
Mary E. Breckinridge, 354 Irving Street, Toledo, Ohio, June 20, 1921.
Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas; Dallas, Texas, May 10; Memphis, Tenn., June 28.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.
N. Beth Davis, Whitman Cons. of Music, Walla Walla, Wash.
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, April, June and September.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Currey Fuller, Rochester, New York.
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; Palacios, Texas, June 14, July 19.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., entire season beginning Jan. 5, 1921.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill., Chicago classes April, May, June; Buffalo, N. Y., August.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill.; Dallas, Texas, June 1; Chicago, August 1.
Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.
Laura Jones Rawlinson, 534 Everett Street, Portland, Ore.
Mrs. Ura Synott, 824 No. Ewing Ave., Dallas, Tex.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.; Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Normal Class, June 21.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921.
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MARCH 11

Frieda Rochen, Soprano

Frieda Rochen, soprano, gave a recital before a large audience at Aeolian Hall on March 11. Her program was of the usual nature, beginning with works of Handel, Pergolesi and Mozart, and closing with the Americans. The program also included a German group sung in German, two songs by Schubert, one by Schumann and one by Franz. If there was any feeling against the German text it was not manifested, as the applause for these songs was as enthusiastic as that which greeted the balance of the program.

Miss Rochen, who is a pupil of Mme. Niessen-Stone, possesses a beautiful voice, thoroughly well balanced and of lovely warmth and color throughout. She sang with much evidence of intelligence and genuine musicianship, her phrasing was good and she demonstrated an efficient dynamic control. Her stage appearance and manner are pleasing and ingratiating and she possesses magnetism to an unusual degree. Her recital was an undeniable success.

Marshall Bartholomew

Marshall Bartholomew gave an interesting and instructive recital of Plantation Songs and Spirituals at the Cosmopolitan Club on March 11. His program included twenty songs arranged by various noted students of Negro folklore: W. A. Fisher, William Reddick, H. T. Burleigh, J. T. Howard, D. W. Guion, H. W. Loomis and Marshall Bartholomew. Mr. Bartholomew is an efficient interpreter of these songs and invests these memories of old-time Negro days with romance and charm.

New York Philharmonic Orchestra: Alexander Schmuller, Soloist

On Friday afternoon, March 11, Stransky offered his large audience an all-Beethoven program consisting of the "Coriolanus" overture, op. 62; the "Eroica" symphony in E flat major, No. 3, op. 55, and the D major concerto, op. 61, for violin and orchestra. Alexander Schmuller was the soloist and he gave a performance of high standing. His tone was always sweet and even, and he displayed technic of the best. The audience was warm in its reception of Mr. Schmuller. Mr. Stransky, too, came in for his share of the

(Continued on page 55)

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March 17, 1921

HISSES AND APPLAUSE FOR MALIPIERO'S NEW WORK

(Continued from page 6.)

Milan, both for opera and concert, and its tours of Italy will continue to accelerate the new enthusiasm for pure music. Already the desire for orchestral concerts has become great, and the Augusteo Orchestra is receiving requests to visit other cities. Thus next week it will play for the first time in Florence, under Maestro Molinari, of course.

Your correspondent has had an opportunity of hearing the orchestra in its own home, that great circular hall with the flat glass dome, holding close to four thousand people of a Sunday afternoon. It is a good orchestra, splendidly trained, of great sonority, which is, it seems, somewhat dissipated by the peculiar acoustic properties of the singular building. It is familiar with the whole literature of symphonic music, and equal to the technical difficulties of ultra-modern works, which are frequently performed. Its intonation is good in all choirs.

MIXED PICKLES FOR MALIPIERO.

We heard it under the baton of Antonio Guarneri, evidently a great favorite with the Roman public, whose manifestations of enthusiasm, however, hardly seemed justified. Lack of a sufficient sense of balance in sound values and of formal reconstruction prevented him from imbuing Beethoven's rarely played fourth symphony with life, despite a most animated demeanor. In Malipiero's "symphonic illustrations" entitled "Per una favola cavalleresca," heard on this occasion for the first time, both conductor and orchestra gave proof of dynamic power and delineative ability. The work itself is colorful, clever, imaginative and harmonically interesting, although lacking in esoteric qualities. It was received with a noisy mixture of hisses and applause.

This, of course, is not unusual in Italy, where—aside from the claque—the public is apparently as sincere in its expression of displeasure as of approval. It is refreshing for one accustomed to the sheep-like discipline of German audiences to see this frank sportive spirit of the Latin public. This public obviously comes to enjoy itself, not to perform a spiritual or social duty. Only a portion, perhaps, comes to be uplifted. It lacks the quasi-religious attitude of northern peoples; it smiles and gives expression to the sunny temperament of its land. The carnival spirit after all appears to be with it still, and the gallery gods indulge in pleasantries that with us are confined to the vaudeville. We saw kites and paper aeroplanes sent into the orchestra—by way of distinction, we suppose. "Sunny It!"

Whatever one may think of the childishness of these people, it is easy to see that they love music, orchestral music, in their way as much as any audience in Europe. Fifteen years ago this was not so. Fifteen years ago music in Italy was virtually confined to the opera house and to the church. Today there is growing up a generation of instrumentalists, of conductors and composers of symphonic music. If there is not the same amount of actual performance and activity as in France, the outlook here is, if anything, brighter than there. No other instrumentality is to be credited with the change as much as the Academy

of St. Cecilia and its orchestra with Maestro Molinari at its head.

GUEST CONDUCTORS.

We asked Maestro Molinari, an energetic, alert and temperamental man of about forty, to what he ascribed this circumstance. He pointed to the system of engaging guest conductors, which the Augusteo Orchestra adopted from the first. "In France nobody conducts but the French," he said. "As a consequence French musicians do not broaden; they do not know what others do. Here in Rome we hear, each year, conductors from Germany, from Holland, from Russia, as well as our own. We observe their technique and their style. We hear the music they bring. We do, and we learn. It is an excellent system, for the musicians as well as for the public."

The maestro pointed to the list of conductors for this season, containing the names of Toscanini and Mengelberg, of Arthur Nikisch and Albert Coates, of Busoni and Koussevitzky, of Wendel of Bremen and Walter of Munich, of Victor de Sabata and Vittorio Gui, and of Molinari himself, who is the backbone of the system—not only the training master, but also a leader of authority and inspiration. This, it seems to us, is the ideal compromise between the one-man scheme of our American orchestras, which makes for the greatest discipline and finish, and the multiple conductor system of Berlin, which gives the greatest variety and eliminates the perfunctory. Geographical considerations forbid so extensive an "exchange" in America, but a more modest application of the idea would be a splendid thing.

A RAGGED "TRAVIATA."

One can not write in the same optimistic strain about Italian opera. Indeed, from the impressions gathered thus far it would seem that its glories are distinctly on the wane. A performance of "Traviata" which we witnessed in the famous Teatro Fenice in Venice was of a grade which the San Carlo or any other road company in America could not permit itself. The staging and scenery were slipshod and shabby to a degree, the orchestra rough, and the singers ranged from mediocrity to absolute uselessness.

Even the Violetta, Signorina Borghi-Zerni, a coloratura singer whose fame has spread beyond the borders of Italy, was disappointing. Her middle register had the coarse metallic clang so characteristic of the modern Italian female voice, and her magnificent high notes were frequently out of tune. The tenor, Grassi, known in America, was without distinction. Only the chorus showed good vocal material, but it was "costumed" with ludicrous disregard of style and period, modern dinner coats rubbing elbows with crinoline dresses and mid-century coats. And all this in the great "Fenice," celebrated in the earliest annals of opera.

AT THE COSTANZI.

In Rome matters stand somewhat better, but not much. The Teatro Costanzi, as present under the management of Mme. Carelli, ex-prima donna, and her husband, Walter Mocchi, is apparently devoted to no other ideal than that of making money for its impresario. The magnificence of the house, its fine acoustics, the immense proportions of the stage and the well-seasoned orchestra and permanent personnel of the institution alone save it from the al fresco exhibitions of the provincial theaters. The chief conductor, Edoardo Vitale, is a proficient musician who, however,

lacks finesse and all positive, vitalizing qualities; and as a consequence the ensemble is machine-like and devoid of spontaneity, the chorus uncertain in its intonation, and the ballet below criticism.

We heard a performance of "Aida," the first of the season. "Aida" in Rome ought to be good, if anything is. We are forced to admit that, apart from one or two details, it was not within miles of a performance which we heard in Dresden a few weeks ago. The staging was ordinary, old-fashioned, with wings and emergency drops that killed all illusion. The orchestra played perfunctorily, without nuances, and the choruses lacked in precision and intonation. Some of the principals, such as the Amneris (Anna Gramigna) were third-rate.

Fortunately the two leading characters, taken by Zola Amaro and Michele Fleta, were above this niveau. The former has a beautiful voice, free from the usual Italian shortcomings (which apply chiefly to female voices) and used it well, after "warming up." Michele Fleta, who undoubtedly has big material, failed to impress his audience as he should, suffering as he obviously did from the nervousness of the débütant. Still we doubt if Caruso did much better at twenty-three. On the other hand Segura Tallien, as Amonasro, was grotesque, and the general effect of the ensemble would not suffice for a German town the size of Brunswick or Karlsruhe. The singing, as such,—of the men at any rate—is usually better in Italy, but in all other respects the Italians may well learn from their northern neighbors.

"SALOMÉ."

If this is true of Italian operas, it is of course more so in the case of German works. "Salomé," nevertheless, was given a fairly good performance, due largely to the excellent work of Geneviève Vix. This was preceded by the "Secret of Suzanne" as a curtain raiser, and no other performance that I have seen in Italy suffered so in comparison with a German production. In staging, style, acting and even singing that of the Berlin Staatsoper by contrast appears as a marvel of finish and good taste. Compare only the decorative intimacy of Comte Gil's salon in Berlin with the clumsy, shoddy rococo of the Costanzi, where the Count wears stock and greatcoat, while Suzanne appears in a Paris creation of 1921. Her singing (it was Bianca Bellincioni, daughter of the great Bellincioni!) was a positive fright. Decadence, indeed!

The repertory of the current season appears promising enough, although in variety and scope it does not approach that of our great opera houses or those of Germany. Of Verdi there are only "Rigoletto," "Aida" and "Ballo in Maschera." Of Rossini the "Barber" and a special revival of "L'Italiana in Algerie," yet to come. Of Puccini only the "Girl" has been done thus far. As novelties are announced "Marouf," by Rabaud; "Anima Allegra," by Vittadini, and "Isabella Orsini," by Brogi. Only the first of these has been given thus far and has been taken off after three performances—faute de succès. "Thais" and the "Jongleur" are to be sung in French. "Tristan" has recently been produced, with Felix Weingartner conducting. "Parsifal" is yet to come—perhaps. Strauss' "Salomé" has had several performances, preceded by the "Secret of Suzanne," and the "Rosenkavalier" is promised. "Boris Godounoff" is in preparation, and the two "Manons" are to round out the list. The absence of the popular Puccini works is conspicuous, although one may hear these at the smaller Teatro Morgana most any day.

"STARS!"

The "stars" which Mme. Carelli carries in fat type include Geneviève Vix, of Paris and late of Chicago; Lucy Weidt, passé heavy-weight of Vienna, and Gilda Dalla Rizza, dramatic soprano and the real star of the company. Also Sigismondo Zalewsky, tenor, of Warsaw, and Armando Crabbé, baritone. As guests there have appeared two Spanish tenors, both of whom are worth watching: Antonio Cortis, a fine Don José, and Dick Johnson, and Michele Fleta, mentioned above. It will be seen that most of these artists are foreigners in the "land of song." If you ask an Italian about that he will answer that all the great Italian singers are in America. Probably true, but where is the new generation?

A CHANGE HOPED FOR

There is talk of a change of management in the Costanzi. People do not hesitate to express their disapproval of the present state of things, and the hisses and shouts, together with the disparate efforts of the claque, produce what an English visitor described as a "beastly row" at nearly every performance. Mme. Carelli, in view of the expected non-renewal of her lease, has adopted a policy of *laissez faire*. A committee, it is said, has been formed to take matters in hand, and perhaps there is hope for a reform of opera in Rome, as indeed there is in Milan.

DIAGHILEFF BOBS UP

A relief from all this mediocrity has been afforded by the visit of the Russian Ballet, or at least the ghost of the old organization, which continues to haunt the opera houses of European capitals. M. Diaghileff has held the boards between operas for five weeks, and scored a fair success with his usual repertory, as it has been reported from Paris and London of late. As "novelties" he brought two gems of the eighteenth century in modern dress: Cimarosa's "Le Astuzie Femminili," re-orchestrated by Respighi, and Pergolesi's "Pulcinella," arranged by Igor Stravinsky, with scenery and costumes by Picasso.

What a declaration of bankruptcy for these ultra-modernists, to be obliged to exhume the neglected trifles of a bygone age by way of novelty! Barren, barren is our time, of everything but mechanism. We have artistry and craftsmanship in place of art; "good taste" in place of imagination. Thank goodness for the good taste of those who are disintering these meager bones!

The graceful melodies of Pergolesi and Cimarosa have delighted their countrymen more than the vagaries of Picasso, of course, for in the matter of stage décors no

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country is more backward than this. What Italy needs is a Reinhardt and a Bakst.

But it needs many other things first, for sugar is very closely rationed, and coal is a luxury vouchsafed only to the rich. Prices are fearfully high—for the natives—and nothing is plentiful but sunshine. Sunshine is the wealth of Italy; the sunshine of today, and the sunshine of the glorious ages that is stored in the palaces and museums of Rome. That we live in a decadent age it would be foolhardy to deny; but should a country that has produced all these treasures not be capable of a second renaissance? Do they never come back? Land of sunshine, have you ceased to be the land of song?

CÉSAR SAERCHINGER.

GOTHAM GOSSIP

(Continued from page 39)

Baird, pianist, played Chopin's impromptu in F sharp major, Grieg's "Kobold" and Hoffman's "Old Dutch Song," bearing out the many good things said of her playing at her recent recital in Aeolian Hall. Laurence Schaufler played accompaniments with skill and sympathy.

Edith Hubbard, secretary, made several announcements of interest, asking for more artists who would volunteer for the Civic Forum affairs given under the auspices of the Arts Assembly.

MEYSENHEYM PUPILS PROMINENT.

Certain opera and vaudeville artists who are prominently before the public are pupils of Mme. Meysenheyem, who was herself a prominent royal Hollandish court singer. The prima donna of the "Alma" company, several members of Anna Held's company, and others all studied with her. She gets unusual results.

GEHRKEN GIVES "STABAT MATER."

Warren Gehrkens, organist and choirmaster of St. Luke's Church, Clinton avenue, New York, gave a special performance of Rossini's "Stabat Mater" with augmented choir and special soloists on March 6. Mr. Gehrkens' monthly organ recitals, extra musical performances, composing works for organ and voice, and teaching many pupils keep him very busy.

BRONOFF'S "DON'T WORRY CLUB."

Platon Bronoff, composer, pianist, baritone, lecturer and humorist, has founded the Don't Worry Club, which has for guidance the following seven rules: 1. Keep your feet warm; 2. Keep your head cool; 3. Don't eat when you're not hungry; 4. Don't sit idle; 5. Take in as much as you can and spend as little as possible; 6. Never worry—tomorrow is a better day; 7. Always do what you can to make the other fellow happier.

CHARLES LUGO, SPANISH PIANIST.

Salvatore Llamozas was the instructor of Charles Lugo, a Spanish pianist recently arrived in New York. He comes with letters of recommendation from high sources, his repertory containing Beethoven, Schumann, Chopin, Liszt and other works. He will be heard in the near future in prominent clubs, etc.

HELENE ROMANOFF'S PLANS.

Helene Romanoff, whose recital in Aeolian Hall not long ago brought her many honors, and who was later seriously injured in an automobile accident, has entirely recovered, as her own blooming appearance at present indicates. She is studying music suited to her unusual dramatic soprano voice, including Wagner arias and songs; she plans to give a recital in November.

Her husband is the scientist and inventor whose "motor" is coming into prominence in the mechanical engineering world.

STOEVING ASSOCIATED WITH SEVCIK.

Paul Stoeving is associated with Professor Sevcik at the Ithaca Conservatory of Music. Mr. Stoeving's work being quite independent of Sevcik's. Several of the master's pupils are taking special bowing and repertory studies with Mr. Stoeving. In addition he has classes in technic which are largely attended, and he also conducts the orchestra. He is devoting his time between Ithaca and New York, continuing to teach at the Stern School of Music and Arts on Friday and Saturday of each week.

FLORA MORA IN HAVANA.

Friends have received word from Flora Mora, the director of Conservatorio Granados in Havana, telling of her busy times there and of proffers to tour South America. She may return to New York, however, which is hoped by her many admirers.

BEETHOVEN SOCIETY MUSICALE.

The artists for the March afternoon musicale of the Beethoven Society, Aida Tanini-Tagliavia, president, on March 12, in the ballroom of the Plaza Hotel, were Harold



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Huss Students Give Fine Program

Before a numerous and cultured audience the piano students of Henry Holden Huss gave a very interesting and varied program in their usual artistic style on Saturday, March 5. The program opened with the first movement of a Mozart sonata in F major which Vernice Nicholson played in a musical fashion, albeit somewhat handicapped by nervousness. The Bach B minor prelude and fugue was excellently given by Grace Berman. This unusually gifted little girl shows promise of becoming a distinguished artist. A Chopin group followed, consisting of the C sharp minor polonaise, rendered with animation and feeling by Sylvia Nelson; the F sharp minor nocturne, étude on the black keys, and E minor waltz, beautifully played by Grace Berman; the two preludes in G minor and A major (Huss paraphrase) performed with vigor and spirit by Ethel Thompson, and later in the program, the A flat major polonaise, interpreted in an artistic manner by a former MacDowell pupil, Ruth Garland. Then came Debussy's fanciful G major arabesque delightfully rendered by Alice McClure, followed by two Russian sketches, and Arthur Foote's vigorous left hand prelude, all played with musical insight by Emily Howard. David Madison, a highly gifted young violinist (pupil of Leopold Auer) was heard in the Tartini sonata in G minor, accompanied by Grace Berman, and as an encore the Huss "Berceuse Slave."

Mrs. Huss, who was in fine voice, sang exquisitely four of her husband's songs: "The Happy Heart," "After Sorrow's Night" (which she sang several seasons ago with the New York Chamber Music Society, instrumented for the entire ensemble) "The Smile of Her I Love," and the picturesque "Pack Clouds Away." Mr. Huss gave an impassioned and deeply felt interpretation of Beethoven's "Moonlight" sonata, which he followed with an intermezzo by Mrs. E. Marion Sexton, his pupil in composition. The number proved to be a dignified and expressive one.

Two of Mrs. Huss's pupils who had expected to sing were prevented from doing so by severe colds. Mr. Huss's gifted artist pupil and assistant, Ruth Boyd, was also absent on account of indisposition.

Marguerite Dana Debut March 21

Marguerite Dana, lyric soprano, will make her New York debut at Aeolian Hall on Monday evening, March 21, with Richard Hageman at the piano. Miss Dana is well known in Canada, where she has appeared successfully.

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Metropolitan Opera Co.



CARMINE FABRIZIO,
Violinist.

BOSTON

(Continued from page 6.)

from Tschaikowsky's piano concert. Mr. Souvaine played the second movement himself. The other items on the program were Chaloff's "Tragic" overture and Raff's symphony, "Im Walde."

DAI BUELL GIVES RECITAL

Dai Buell, pianist, gave a recital with interpretative remarks on Tuesday evening, March 8, at the West Roxbury Woman's Club. Miss Buell exhibited her familiar abilities in a program comprising pieces by Schumann, Chopin, Grieg, MacDowell, Ravel and Liszt.

FABRIZIO TO PLAY IN BOSTON.

Carmine Fabrizio, the distinguished Italian violinist, who has just completed a highly successful concert tour, will be heard in an unusually interesting program at his forthcoming recital in Boston, Tuesday evening, April 5, in Jordan Hall. He will open with Handel's sonata in D major, and proceed to Bach's praeludium in E major and gavotte in E major. Then will follow an impassioned poem by Chausson for interesting novelty. The program will end with a group of relatively light, displayful numbers, including these pieces: Spanish Dance, E. Granados; "Aubade Provencale," Couperin-Kreisler; scherzo valse, Chabrier-Loeffler; "Reve d'Enfant," E. Ysaye, and "Zapateado," Sarasate. J. C.

Prize Winners of N. F. M. C. Competition

Ella May Smith, chairman of the American Music Committee of the National Federation of Musical Clubs, an-

nounces that the seventh biennial prize competition for American composers has been concluded, and that all but one of the prizes awarded. The prize numbers will be performed at the Twelfth Biennial National Festival and Convention, to be held at the Tri-Cities, Davenport, Ia.; Rock Island and Moline, Ill., June 6 to 14. The prize winners represent widely separated sections of the country, and several naturalized American citizens, one from Italy, one from France, and one from Germany. The States represented are New York (three), Michigan and Illinois (each one).

The prize of \$100 for a violin solo, offered by the Chicago Musicians Club of Women, was won by Irénée Bergé, of 360 West Forty-fifth street, New York City. Mr. Bergé was born in Paris, France. He has been an American citizen since April, 1916, citizenship conferred by the Supreme Court of New York. The title of his composition is "Romantic Andante." In this class "Romance for Violin" by Alexander McFadyen, of Milwaukee, received honorable mention.

The prize of \$100 for an organ solo, offered by the St. Cecilia Society of Grand Rapids, Mich., as a memorial to Mrs. F. Uhl, the first president of the National Federation of Musical Clubs, was won by William Middelschulte, of 330 Greenwood Boulevard, Evanston, Ill. Mr. Middelschulte was born in Heeren-Werve, Westfalia, Germany. He became an American citizen on March 22, 1919. The title of his composition is "Chromatic Fantasie and Fugue" in G minor. In this class honorable mention was accorded "Ecstasy" by William Webb, of Summit, N. J.

The prize of \$100 for a cello solo, offered by the St. Cecilia Society of Grand Rapids, Mich., as a memorial to Mrs. Charles B. Kelsey, a former president of the National Federation of Musical Clubs and of their society, was won by Lloyd Loar, of Kalamazoo, Mich. Mr. Loar is a native of America.

The prize of \$100 for a song, offered by Mrs. J. R. Custer, of Chicago, Ill., in perpetuity, the conditions being that the composition must be written by a woman and also a member of the National Federation of Musical Clubs, was

(Continued on page 57.)

PAVLOWA THRILLS

NEW YORKERS AGAIN

Celebrated Danseuse and Her Company Visit the Metropolis Once More and Delight Huge Audiences
at the Manhattan

With Anna Pavlova's opening night at the Manhattan Opera House on Thursday evening, March 10, the long promised Mexican Dances at last reached New York. And they were worth waiting for! They were not at all what one is accustomed to, under the head of "Spanish dances," but real native dances, more vigorous than esthetic, more suggestive of the cabaret than of the cool, quiet patio of some hacienda. They were delightfully humorous—Pavlova's own entrance, with a step distinctly from the variety stage, brought a spontaneous tribute of laughter. The dances are accompanied by music that is as lively as it is undistinguished, and performed by three couples, M. Pianowski being Mme. Pavlova's partner. The particular interesting bit is the dance of the women around upon the rims of the men's sombreros as they lay upon the ground—the sombreros, not the men. Incidentally, with Mme. Pavlova hors concours, the men in this dance—and throughout the program, as a matter of fact—are vastly superior to the women.

Preceding the Mexican Dances there was the familiar "Amarilla," and "Autumn Leaves," the same charming fantasy as before, with Pavlova herself as the drooping chrysanthemum, Stowitts in a marvelously fantastic make-up as the Autumn Wind and Volinine as the Young Poet. Later there were divertissements, in which M. Vestoff, from top to toe in black tights, distinguished himself by kicking off a slipper and finishing the dance with two toes sticking out of an unadorned silken foot. Evidently M. Vestoff is a bachelor.

An audience which filled the house to the last seat turned out to greet the queen of dance. There was hearty applause throughout the evening. Theodore Stier conducted an orchestra of about fifty.

FRIDAY, MARCH 11.

Anna Pavlova and her ballet appeared on Friday evening before a sold-out house in the second of her New York series of performances. While the dancer herself was accorded a reception that manifested the genuine delight of her audience, she allowed her associates also to share in the evening's honors. "The Enchanted Lake," a ballet in one act arranged by Ivan Clustine to Schubert's music, was charmingly given by Miles, Stuart and Barte and members of the company. The principal offering of the evening was the "Fairy Doll," a ballet in two scenes with music by Bayer. Pavlova, as charming and nimble as ever, was the doll and Volinine appeared as the Prince. The other parts, such as the dolls of the nations, tin soldiers, cats, white rabbits, etc., were in keeping of the ballerinas, whose grace added to the general pleasure of the number. Other shorter numbers, including the ever popular "Swan," brought the program to a close.

SATURDAY, MARCH 12 (MATINEE).

The Manhattan was again packed from pit to dome for the Saturday matinee performance. The first two parts of the program were the same as those given on the preceding evening, namely, "The Enchanted Lake" and "The Fairy Doll." The divertissements were all different on Saturday afternoon, with the exception of "Obertass," which also was included in the Friday program. In this last group Pavlova again was given an opportunity to demonstrate her grace and undeniable charm in the "Gavotte Pavlova" with Alexandre Volinine and in a Russian dance with Stepanoff. These two male exponents of the terpsichorean art also were wildly applauded for their artistic work, the latter especially doing some very difficult things with the greatest ease. Mlle. Stuart and M. Stowitts were most effective in the Strauss "Pastorale." In fact, to judge by the rapt attention of the audience, the entire program was a real treat, including as it did, besides the numbers mentioned above, a Holland dance, "Scène Dansante" and one of Schubert's Moment Musicals.

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CLARENCE WHITEHILL.
The baritone, who will appear in the Wagnerian program at the spring festival of the Oratorio Society of New York. Dr. Arthur Mees has engaged Mr. Whitehill for a performance with the Bridgeport Oratorio Society in Wolf-Ferrari's "La Vita Nuova" on April 12. There also will be two appearances for the baritone with the Winnipeg Oratorio Society—"Elijah" and a miscellaneous concert.



TWO STARS.
Daisy Jean, the noted Belgian cellist, and Marinus De Jong, the eminent Belgian pianist composer, photographed at Palm Beach, Fla., where they have been giving joint recitals.



PHILLIP GORDON.
American pianist, now on an extensive Ampico tour, being entertained by his friend Clarence Burg, one of Arkansas' leading pianists.



SUNNING THEMSELVES IN THE SOUTH.
From left to right: Rudolph Bochco, violinist; William Jennings Bryan (who needs no introduction); Edward Lankow, bass, and S. Ernest Philpitt, the local concert manager, at Miami, Fla., where Messrs. Bochco and Lankow gave a joint recital on February 21.



HAROLD LAND.
Baritone, who sang for the Blind Men's Improvement Association at Aeolian Hall on the evening of March 12. His songs included "The Want of You," Vanderpool; "The Lilac Tree," Garlan; "Duna," McGill, and "Tommy Lad," Margaretson.



PAUL ALTHOUSE SIGHT-SEEING.
The Metropolitan Opera tenor was "snapped" with Mr. Mutch, baritone, and Mr. Olmstead, composer, at Crown Point, Columbia River Highway, Portland, Ore.



MEMBERS OF THE LETZ QUARTET AND S. ERNEST PHILPITT.
Enjoying a dip at Miami, Fla. Mr. Philpitt (center) is the enterprising manager of Miami who has brought a number of excellent attractions there this season.



HELEN STOVER.
Soprano, who is singing Rhea Silberta's "Yahrzeit" on her Western tour. Miss Stover has found this song a great favorite with audiences of various types.



MIKAS PETRAUSKAS AND DR. A. SMETONA.
The distinguished Lithuanian composer, with the former president of the Lithuanian republic. Incidentally, the latter was soloist at the first performance in 1906 of Mr. Petrauskas's opera "Birute," together with Kiprian Ivanovich Petrauskas, a brother of the composer, who is a well known tenor in Eastern Europe. Mr. Petrauskas, who returned from Europe last week on the steamship Aquitania, reports that his brother has been singing with Chaliapine at the opera in Petrograd and Moscow and is at present singing at the Lithuanian Opera under his own name. Mikas Petrauskas intends to re-establish his Lithuanian Conservatory of Music in Boston and will resume his work in the musical activities of his compatriots in New York, Chicago and other American cities.



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HOW TO BUILD UP A CLASS

(Continued from page 19.)

gent foresight they need not be so. If you fill your programs with such titles as "Whispering Winds," "Babbling Brook," "Rustling Leaves," "Dolly's Funeral," etc., and all in the key of E flat, do you wonder why your class does not grow? The time has about come when a group of names like Bohm, Behr, Gurlitt, Spindler, Lange, Lichner and others, and the insipid pieces which they have written, cease to look attractive on student programs, and they are positively repellent to the average pupil of today. A fast growing literature of valuable and beautiful works for teaching purposes awaits you. Use it; plan for something new, and better, and different—then watch your class increase.

A symposium follows, including numerous letters from successful teachers, and the monograph concludes:

Looking through the symposium one finds a remarkable uniformity of opinion regarding the essential features of the teacher's work. Each contributor has dwelt upon a very few salient points which have assumed for him prime importance. Taken in their entirety they make as good a picture of the ideal teacher as could well be imagined. Summarizing this material, we find that all agree on the following:

Thorough preparation and training. Where this is not definitely mentioned in the articles, it is so obviously in the mind of the writer that he has regarded it as understood. Each one has implicitly taken it as the fundamental axiom of the profession.

Interest and enthusiasm.

General culture.

Condemnation of cheap advertising schemes and unprofessional methods, in general; but the necessity for legitimate advertising.

Systematic and conscientious presentation of the essentials of music and piano playing.

The remainder of the material is hardly amenable to classification in this way. All of the points discussed are important, and should be taken into consideration by those who wish to increase the size of their classes. The matter of business ability and its cultivation is emphasized in only one contribution, but the attentive reader can read between the lines and see that back of every article is a farsighted, logical, systematic mind, a mind which would not tolerate a slovenly attitude toward business affairs, any more than toward the other phases of professional life.

There is no method by which a class may be made to spring up, mushroom-like, over night. Yet it must be recognized from an analysis of the problem that to a teacher who has achieved a high degree of professional and business efficiency, pupils are attracted like filings to a magnet, while to the great mass of teachers of inadequate equipment the music teaching profession offers only a precarious existence, at best.

That success is synonymous with genius is proven by the fact that both are equivalent to hard work. This we have on the authority of Thomas Carlyle, and of a Chicago teacher of whose success we have not the slightest doubt, and whose contribution to the symposium on "How to Build Up a Class" was this paraphrase on a famous couplet:

Early to bed, early to rise,
Practice plenty, and advertise!

Which for common sense, conciseness and a poetic quality all its own is quite unrivaled.

Activities at the A. Y. Cornell Studios

Charles Troxell, tenor, has been engaged as soloist in the quartet at the Church of the Divine Paternity for the year beginning May 1, 1921. He is also engaged to sing "The Messiah" (three performances) and a recital program at the Lindsborg, Kansas, Festival on March 20-27, as well as the "Hora Novissima." Parker, and with the Mendelssohn Club, at Pittsfield, Mass., on March 2, and Mendelssohn's "Elijah" with the Elgar Choir of Hamilton, Canada.

Elliott Shaw, baritone, a Victor Phonograph artist, has accepted the engagement as bass in the quartet at St. Paul's M. E. Church, New York City, Charles A. Baker, organist—a much coveted position. Mr. Shaw has been singing for the past two years at the Munn Avenue Presbyterian Church, East Orange, N. J., where he succeeded the late Hartridge Whipp.

John T. Dowd, tenor, a student of Mr. Cornell's Springfield, Mass., class, has been engaged for Emanuel Church, Hartford, Conn., as soloist, and is also at the Temple Beth Israel, Hartford, Conn. Mr. Dowd is the first tenor of the well known Temple Male Quartet of Hartford.

Louise Simmons, soprano, is engaged by the White-Ellison Bureau for a fourteen weeks' tour of the South and Pacific Coast as soloist with a symphony orchestra, beginning April 1.

Edith Whitaker McAlpin, soprano, has accepted the position as soprano soloist at the Faith Congregational Church, Springfield, Mass., and Ralph Spittal, tenor, has been engaged as soloist in the quartet at Wesley M. E. Church, in the same city. Claire Lampman, contralto, soloist at Temple Israel, Jamaica, L. I., and at the First Presbyterian Church, Hempstead, L. I., was soloist at the recent South Side Choral Club concert at Freeport, L. I., and at a concert at Rockville Center, L. I., on January 21 and appeared in joint recital with Frank E. Forbes, baritone, at Easton, Pa. and Dimock, Pa., on February 9 and 10. Ethel Spaulding, contralto, has been engaged as soloist in the quartet of the First Reformed Church, Jamaica, L. I. Joseph W. Whittemore, tenor, gave a joint recital with Frances West Reinhardt, soprano, at William and Mary College, Virginia, on February 16.

Harry Hoffman, tenor, has been engaged as soloist at Woodhaven Presbyterian Church, Brooklyn, N. Y.

Walter Spry to Tour Alabama

Walter Spry, the well known Chicago pianist, gave a recital at the University Club of Evanston, Ill., last week, which made his third annual engagement at the club. He has left Chicago for a tour of Alabama, where he is engaged for a number of recitals. On his return he will appear in a concert given under the auspices of the Students' Fellowship.

Namara in Auto Crash

Namara, the naive, always does the unusual. She sleeps in the car when motoring to her Great Neck home, although the road seems hardly conducive to such repose. But a very violent jolt disturbed her dreams the other

night, when in spite of the efforts of her chauffeur, a huge car skidded and crashed into them, removing one rear mud guard and finishing up the tire.

Peggy, her young daughter who was with her, was badly shaken up and frightened and resented the rude awakening, but Namara, squinting through the mud splashed window, surveyed the wreck of the other car and said: "Well, Archie, they got the worst of it. When you get our old boat fixed up hurry for home." And calming Peggy she settled down again for the interrupted nap.

Birmingham Applauds Minneapolis Symphony

Birmingham, Ala., February 26, 1921.—Closing the second season of activities, the All-Star Concerts presented as the finale of the series for 1920-1921, the Minneapolis Symphony Orchestra, under the baton of Emil Oberhoffer. With Engelbert Roentgen, cellist, as soloist, Mr. Oberhoffer and his superb ensemble fairly took the city by storm with two splendid programs. Every number, from the opening one on the matinee program, the overture to "Oberon," to the final number at the evening concert, was replete with exquisite beauty and made a work of unfailing delight.

Julia Glass Plays

"Julia Glass studied with Manfred Malkin four years, and to him she owes her artistic standing," or words to that effect, were used by Charles D. Isaacson in introducing that able young pianist at De Witt Clinton High School Auditorium, Sunday evening, March 6. She played for Conductor Bodanzky of the Metropolitan Opera House and National Symphony orchestras, was acclaimed by him as a "great find," and played at Aeolian Hall and elsewhere with fine success. At the high school affair she was so persistently applauded that she had to give two encores, one of them being the Schulz-Evler "Blue Danube Waltz" arrangement.

Breeskin Scores in Lincoln

The following telegram received by the International Concert Direction from Mrs. H. J. Kirchstein, local manager of Lincoln, Neb., is an eloquent tribute to the success of Elias Breeskin at his appearance in that city: "Breeskin held the interest of an audience of twenty-five hundred on Monday night. Throughout the entire program, lasting nearly two hours, there was a delicate individual charm about the entire performance that appealed equally to the trained musicians and ordinary concertgoer. Mr. Breeskin is an artist of marked refinement and finish."

Patton and Stopak Concert

According to the New Brunswick Daily Home News, the Fred Patton and Josef Stopak concert in that city recently was "a brilliant success" with no waning of enthusiasm on the part of the audience which listened to a splendidly diversified program. Incidentally, it was one of the best attended concerts that have been given this season in New Brunswick.

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Lack of Financial Backing Results in Canceling of Four Remaining Concerts—Prospects Encouraging for Next Season—Hofmann, New York Chamber Music Society and Anna Case Heard with Delight—Notes

Seattle, Wash., February 24, 1921.—The Seattle Symphony season of concerts came to an abrupt close with the announcement by the management at a special benefit concert, that the occasion would mark the swan song of the present series. There were only four more concerts to be given, but the board of directors determined at the beginning of the season to carry the organization through without a deficit, which necessitated the abrupt ending of the series. Sufficient funds had been subscribed to carry the season through, but for various reasons, some subscribers have failed to pay in the amount promised and the attendance was not sufficient to cover the expense of the orchestra. Plans are already being made for next season, which will undoubtedly be consummated, so that Seattle does not feel that it has lost the orchestra. The local organization suffers with the usual malady of symphony orchestras, a difference of opinion with the public regarding Conductor Spargur. There is a certain element in the city which has never quite believed in Mr. Spargur, regardless of his large following of admirers, and this element seems to delight in tearing down whatever structure is built by the other side. So far as one may judge, there has never been a conductor who quite suited everybody, and in larger centers, it is not a matter of so great importance as it becomes in a smaller city where a united effort is necessary to sustain such an organization. Just what action will be taken by the board of directors to remove this handicap in the future has not been announced.

The last concert given was in the form of a benefit for the guarantee fund, under social patronage, and attracted

a large audience to the Hippodrome. Special interest was also created in the fact that four students who had, through competition, won the opportunity to play at "pop" concerts, were all offered as soloists on this occasion, playing one movement from their different concertos. Those taking part were Iris Canfield, a very talented cellist, who is a student under George C. Kirchner; Jennie Mohr, a young violinist with very promising talent from the class of Moritz Rosen; Sidney Dixon, a tenor, who created a very fine impression and maintained the standard of excellence that is usual with the students of Clifford Kantner, and Dorothy Greenberg, a very startling young pianist from the studio of Silvio Risegari. All of these student artists quite maintained a place comparable with most of the artists who have appeared at the "pop" concerts during the season. Both the critics and the audience felt they would have enjoyed the opportunity of hearing any one of them in a complete work with the orchestra.

SOME VISITING ARTISTS

Josef Hofmann was heard in recital in the Metropolitan Theater, under the management of Frank Hood, on Thursday evening. Mr. Hofmann is one of the favorite artists who visit the west, and the enthusiasm of a sold out house spoke for the admiration of the local public.

The New York Chamber Music Society, under the direction of Carolyn Beebe, was heard at the Metropolitan on the evening of February 7, under the local management of Mrs. John Spargur. Only a fair sized audience was present to hear this excellent organization, but those who were fortunate in being there were fully recompensed with the delightful program rendered.

Anna Case appeared under the auspices of the Women's League of the State University to a capacity audience. The artist has been heard in Seattle before, and was received with the same enthusiasm that has been accorded her on previous occasions.

LOCAL ITEMS.

A local chapter of the Phi Mu Alpha, national musical fraternity, has been installed at the State University, with

a charter membership of twenty-one local musical students of the University. Charles E. Lutton, supreme secretary of the fraternity, came out from Chicago to install the officers. In connection with the occasion a general concert was given in the University Hall by members who had been accepted in the fraternity, which was followed by a banquet at Blanche's.

Sarah Y. B. Peabody, soprano, and Paul McCoole, pianist, were heard in a delightful costume musicale in the series of afternoon affairs being given by the Sunset Club. Both artists have been heard in this program before, in the series of artist recitals at the Cornish School, and in consequence attracted an unusually large audience on this occasion to hear a repetition of the delightful rendering of this interesting program.

Emily L. Thomas was a recent soloist at the regular monthly concert of the Ladies' Musical Club, playing the "Gigue" with variations, by Aran. Miss Thomas is well known throughout the West as a pianist, and played with her usual finished skill. On another evening she presented a large number of her advanced students in the first of a series of students' recitals at her studio. As is usual with students of this popular teacher, each performer gave an excellent account of herself, both technically and musically.

The Nordica Club, an organization composed of women under the direction of Milton Seymour, gave the first of its season's concerts on the evening of February 1 at the Odd Fellows Temple, presenting several choruses for women's voices and completing the program with the assistance of Esther Frolen, violinist. The chorus numbers were largely made up of the transcriptions of well known compositions of a lighter vein, numbers which pleased the audience very much.

Fifteen students from the advanced department of the Cornish School motored to Tacoma on the evening of February 11 and rendered a program, through the courtesy of the Ladies' Musical Club, for the Community Service of that city.

Arville Belstad, who has recently returned from a tour of several weeks with Miss Pavloska and Virginia Rea, in

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the capacity of accompanist, has moved his studio to 504 Montelius Building.

Hazel Thane Summers presented a program of her own compositions, including songs and piano numbers, at the Women's University Club recently. Mrs. Summers was assisted by Vesta Muth, a talented pianist from the class of Harry Krinik, and Vivian Strong Hart, soprano. Mrs. Summers' compositions are more in the lighter vein, but charming in style and melody.

Marian Vaughan Ells, a talented pupil of Vaughan Arthur, was heard recently in a violin recital in the Montelius recital hall. Her playing elicited admiration from the audience present, and local critics predict a very brilliant future for this accomplished young artist.

Florence V. Orr met with great success as soloist with the Police Band at a recent benefit concert given at the Metropolitan.

Gertrude Fisher, an advanced piano student with Silvio Risegari, has opened a residence studio on North Fortieth street, where she will conduct classes in the study of piano.

Mme. Davenport-Engberg has leased a fine residence on Belmont avenue, where she will conduct her classes in violin.

Miss A. L. Trent last week presented several students in an interesting program of vocal music at the residence of Mrs. F. S. Lang.

Florence Daly, an artist-pupil from the class of Boyd Wells, is filling concert engagements in southern California during the month of February.

Isona de Bit, a local voice teacher, is giving a series of Sunday afternoon lectures at her studio to friends and students on "The Possibilities of the Human Voice." These lectures are proving of interest.

Bertha Berman, from the class of Ernest E. Fitzsimmons, played several violin numbers before the last meeting of the Women's University Club. J. H.

SAN FRANCISCO HEARS NEW SYMPHONIC WORKS

**Josef Hofmann in Recital—Mary Jordan Please—Local
Artists in Various Interesting Programs—Notes**

San Francisco, Cal., February 28, 1921.—Josef Hofmann, at his first recital of the season, was received by a house full of admirers in the Columbia Theater yesterday afternoon. There was an audience primed with enthusiasm, eager to acclaim him at his entrance, and waiting only for the opportunity to make zealous demonstrations. His program included Liszt's sixth rhapsody, the Chopin B flat minor sonata, and "Carnaval." Nothing could have been more tenderly given than Fannie Dillon's "Birds at Dawn" and the "Vogel als Prophet." The sentimental episodes in the "Carnaval" were handled with exquisite care, and the "Languid Dance" of Scriabin was as finely etched a drawing as one could ask. The novelties on his program were scarce—the aforementioned dance from Scriabin's op. 51, a rollicking "rustic dance" of Rudolph Ganz, and a brilliant etude by Constantin von Sternberg.

HERTZ OFFERS PROGRAM OF WIDE CONTRAST.

At the concert of the San Francisco Symphony Orchestra yesterday afternoon in the Curren Theater, it was a program of broad contrast that Alfred Hertz offered, beginning with "A Faust Overture" of Wagner's twenty-seventh year, proceeding through the mildly entertaining "Vaegterise" of Paul Juon, and closing with the tumultuous revels and frank hilarities of Cornelis Dopper's "Amsterdam" symphony. It also added another credit to San Francisco as a port of entry for new music, both being played for the first time in America.

The Dopper symphony is a work about which conservatives and radicals can wage battle royal. Despite its formal division into four movements, it is essentially a symphonic poem written in free verse, and at times in the rhetoric Marinetti.

The rules of musical syntax are fairly well observed, but the prosody is extravagant. In searching hastily for comparisons, one falls upon the "Till Eulenspiegel," of Strauss, and Debussy's "Iberia"—the former for its prankish humor and the latter for its daring impressionistic innovations.

Disregarding detail and looking at the picture as a whole, it is as successful a piece of crowd music as the last scene of "Iberia." But where Debussy painted a canvas suffused with "atmosphere," Dopper presents us with a cinema reel. Yet the flickering snapshots contain a rich and racy humor and the booming laughter of Pantagruel. Whatever judgments one may pass on the form of the work and its unconventional treatment, one must grant it spontaneity, exhilaration and an intensely human vitality.

SAN FRANCISCAN SOPRANO DISPLAYS TRUE LYRIC GENRE.

Lyric sopranos are as infallible in a musical season as primroses in spring, but few of them are as intriguing in their charm as Myrtle Claire Donnelly, who gave a recital last evening in the Columbia Theater and won the approbation of a large audience. Miss Donnelly's voice has delicate texture, freshness of color and the dulcet limpidity of the true lyric genre. She uses it with grace and ease, and with a sure knowledge of its capabilities. Her technic is guided by intelligence, and she has early acquired poise. Her diction is excellent and her interpretations contain emotional warmth distributed in charming nuances.

Her program numbers were by Bononcini, Lotti, Gluck, Mozart, Rimsky-Korsakoff, Gretchaninoff, Faure, Duparc, Debussy, and Dorothy Crawford. Gyula Ormey provided accompaniments discriminative and unobtrusive.

MARY JORDAN GIVES PLEASING RECITAL.

Mary Jordan, who has been gathering laurels far and wide since the days of her residence here, visited San Francisco yesterday on tour and sang to the decided satisfaction of a crowded house in the California Theater at the Sunday morning concert. For her brief appearance with the orchestra, she selected the well-worn aria of Dalila and gave it a glowing color. Her voice is of the true contralto timbre, and has a splendid breadth of tone, both in the dark richness of the lower register and the plangent clarity of the upper. She was recalled clamorously, and sang for response, "I Passed by Your Window" and Di Nogero's "My Love Is a Muleteer."

Hermann Heller directed the orchestra in a program which included the "Egmont" overture of Beethoven. On

the lighter side of the scale were the march from Massenet's "Le Cid," Gabriel-Marie's "En Reve," Mendelssohn's "Rondo Capriccioso," and selections from Lehár's "Where the Lark Sings."

CORONA CLUB IS HOSTESS AT DELIGHTFUL MUSICAL EVENT.

By way of recreation after a season of exceptionally ambitious programs, Corona Club members enjoyed themselves at a most enjoyable musical last Thursday afternoon. Laura Fairhurst sang several operatic arias with finish of style and in lovely voice. Andrea Jovovich sang with Miss Fairhurst in two duets, a Mozart number and an aria from Verdi's "Il Trovatore." His solo was greeted with much well-merited applause. The musical also included two piano numbers by Alice Meyer and a violin number by Harriet French. Cecile von Seiberlich Bowley played the accompaniments.

YOUTHFUL PIANIST IN NOTABLE RECITAL.

Catherine Carver, the twelve year old pianist, who has made more than one public appearance during the last two seasons, was presented in a recital yesterday afternoon by Sidonia Erkely in the Palace Hotel ballroom. The program included numbers by Schubert, Schulz-Eyler, Liszt, Mendelssohn and Chopin. Her technical dexterity is notable for hands so small. But it is her poise, her sureties of judgment, her perceptive insight and her emotional reactions that show the promise of steady and artistic growth.

MUSICAL SOCIETY ENJOYS PROGRAM.

In celebration of the eleventh anniversary of the organization, members of the Pacific Musical Society met in the Hotel Fairmont ballroom and enjoyed a program of song, largely in solo form, with a mixture of duets and quartets. The artists were Mrs. Uda Waldrop, Mrs. Frank Howard Allen, Jr., Blanca Gomez-Gallardo, Augusta Hayden, Mrs. Alfred W. Hillback, Mrs. Harold M. Olsen, Mrs. Ward A. Dwight, H. I. Milholland, Ernest Carl Morck, James F. McKay, Jr., Mabel Jones, Beatrice Becker Levi, Mrs. Ernest Carl Morck, Mrs. M. E. Blanchard, Uda Waldrop and Austin Mosher.

NOTES.

At the La Gaite Francaise last evening a résumé of Gounod's "Romeo et Juliette" in commentary and song was presented before an audience that filled the miniature theater. Professor Regis Michaud, of the University of California, discussed the opera, with particular reference to the changes from the Shakespearian text made by Gounod's librettist. Three scenes were sung in costume by Andre Ferrier and Anna Young.

New Era Expression Society commemorated Washington's birthday by having a social evening, Dr. Blanche M. Sanborn, the president, having arranged the program. Several of the members gave musical numbers. Jeanette Davis and Sarah Kriendler each gave violin solos, with Stephanie Krusick, as accompanist.

C. R.

PORLAND TURNS OUT FOR SAN CARLO LOANS

A Hofmann Return Engagement Necessary—Anna Case at Second Apollo Club Concert—Vivian Strong Hart Soloist with Orpheus Male Chorus—Notes

Portland, Ore., February 17, 1921.—Operatic Portland is turning out in large numbers to greet the San Carlo Grand Opera Company, which is at the Public Auditorium this week. Alice Gentle and Anna Fitzsimons, guest artists, are winning high honors. Enthusiasm is running high and the outlook is bright for a very successful season, as the performances are all that could be desired. The Elwyn Concert Bureau, of Portland, has booked the company for

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A RETURN ENGAGEMENT NECESSARY FOR HOFMANN.

Josef Hofmann also came last evening and played in the Heilig Theater. Noteworthy among his selections were Schumann's "Carneval," Chopin's sonata in B flat minor, Dillon's "Birds at Dawn," Liszt's rhapsody, No. 6. The exquisite tone that has been so loved by the pianist's admirers was again in evidence, with perfect technic and musicianship. He received an ovation. Owing to the fact that many persons were turned away for lack of seats, Mr. Hofmann will give a return recital next week. The pianist is touring the Pacific Northwest under the direction of Steers & Coman, of Portland.

ANNA CASE AT SECOND APOLLO CLUB CONCERT.

The Apollo Club, William H. Boyer, director, made its second appearance of the season in the Public Auditorium, February 12. Mr. Boyer led his singers with musicianly discrimination, producing some excellent effects in "Hail to Our Native Land," Verdi; "The Lost Chord," Sullivan, and "The Lorelei," Liszt. The assisting artist was Anna Case, soprano, of the Metropolitan Opera Company. She was heard in the "Waltz Song" from "Romeo and Juliet," which brought out the fine qualities of her beautiful voice. Her further offerings were "Girometta," Sibella; "Night-wind," Farley, and "Rain," Curran. The huge audience kept Miss Case singing extras long after her scheduled program was finished. Claude Gottschalk was Miss Case's efficient accompanist. The accompanists for the club were Edgar T. Coursen, May Hardwick, pianists, and Ralph W. Hoyt, organist.

VIVIAN STRONG HART SOLOIST WITH ORPHEUS MALE CHORUS.

With the baton in the expert hands of William Mansell Wilder, the Orpheus Male Chorus gave a fine concert in Pythian Hall, February 15. Very lovely was "A Warrior Bold," West; likewise the "Water Lilies," Lindner. The chorus, which always sings unaccompanied, reached a high mark and reaped new laurels. Vivian Strong Hart, soprano, proved a popular soloist, singing the "Shadow Song" from "Dinorah" and "One Summer Night," Grieg. Edgar E. Coursen gave valuable support at the piano. The audience was large and enthusiastic.

NOTES.

Among the local exponents of the Dunning System of Improved Music Study for Beginners must be mentioned Laura Jones Rawlinson, Jean Warren Carrick and Josephine Hewett, all of whom are kept busy teaching this well known method.

Lucien E. Becker, one of the city's leading organists and head of the Becker Conservatory of Music, is giving a series of monthly recitals at Reed College.

Emil Enna, prominent pianist, and president of the Society of Oregon Composers, has been heard in several nearby cities recently.

Mordaunt A. Goodnough, well known pianist, is leaving for Salem, Ore., where he will play Mendelssohn's G minor concerto with the Salem Symphony Orchestra, John R. Sites, conductor.

J. R. O.

CHAMBER MUSIC SOCIETY DELIGHTS IN BERKELEY

New York Chamber Music Society Gives Interesting Program—More San Francisco Orchestra Concerts—Notes

Berkeley, Cal., February 12, 1921.—Every seat was occupied in the Harmon Gymnasium, Thursday evening, February 10, when the members of the Berkeley Musical Association went en masse to hear program by the New York Chamber Music Society, of which Carolyn Beebe is founder and director (also pianist). Owing to some of the music being lost in transit the program was considerably altered; but few ensemble organizations during recent years have been so enjoyable. The precision is splendid, the tone pure and of fine volume in the crescendo passages, the nuance of expression is endowed with warmth and imaginative qualities very obviously enjoyed by the crowded audience. The individual excellence of the players is marked and their ensemble numbers are beautifully played.

The organization is made up of: violin, Pierre Henrotte; violin, Armand Combet; viola, Paul Lemay; cello, Georges Miquelle; bass, Emil Mix; clarinet, Georges Grisez; flute, William Kincaid; oboe, Rene Corne; bassoon, Ugo Savolini; French horn, Joseph Franzl; piano, Carolyn Beebe.

NOTES.

The Greek Theater management has again secured the San Francisco Symphony Orchestra for a season of four concerts, in Harmon Gymnasium, on four Thursday evenings, February 17, 24, March 3 and 10. Alfred Hertz will conduct.

A program, composed principally of compositions of Henry Jansen, was interpreted by E. Marie Leidner Jansen, pianist, in the ballroom of the Hotel Whitecotton, February 8. Mr. and Mrs. Jensen are now making their home in Berkeley. They received their early training in Amsterdam, Holland, and later located for several years in Winnipeg, Canada.

Works of the eighteenth and twentieth centuries were featured in the recent program of the Berkeley Piano Club. Among the participants were Mrs. Frederick Harvey, accompanied by Grace W. Jones; Mrs. Ward Wells, Mrs. H. Scott Dennett, Mabel Crane, Mrs. L. J. LeConte, Mrs. Charles H. Milner, Mrs. Thomas L. McCleave, Mrs. G. G. Blymer, Margaret Drew, Kathleen Trowbridge and Mary Sherwood.

Twenty-eight co-eds of the University of California have passed the preliminary tests for membership in the

Treble Clef Society, the principal women students' choral organization, under the direction of Paul Steinendorff, orchestra leader and professor of music at the University.

Elizabeth Stuart Brown, of the University of California Extension Division, department of music, is giving a splendid series of nine lectures on music.

Rehearsals are being held for the coming production of "The New Earth," by Henry Hadley, to be given by the Berkeley Oratorio Society, under the direction of Paul Steinendorff. The Oratorio Society recently gave, in Oakland and in San Francisco, two successful renditions of Handel's "The Messiah."

Gilbert Moyle, one of the leaders in the campaign to obtain for Berkeley the California branch of the National Conservatory of Music, addressed members of the Berkeley Theater of Allied Arts, February 7, when he explained what the institution will mean to Berkeley, and asked cooperation.

The first rehearsal of this year's annual production of Rossini's "Stabat Mater," to be produced Easter time by the Berkeley Oratorio Society, took place under Paul Steinendorff's direction, Tuesday evening, February 8.

Florence Lutz, lecturer in voice culture at the University of California, is giving free readings for the public during the first months of the semester.

New officers of the Berkeley Oratorio Society, chosen to serve during the coming year, have been selected. They are: Ramsey Probasco, president; A. H. Allen, vice-president; Fannie C. Smith, corresponding secretary; Mrs. J. S. McComb, financial secretary; Charles Trabert, treasurer; Mabel Tait, librarian.

E. A. T.

PAVLOSKA HEARS

BELLINGHAM ARTISTS

Bellingham, Wash., February 15, 1921.—Irene Pavloska appeared in concert, January 10, at the Garden Street Methodist Church under the auspices of the church choir, H. Goodell Boucher director. Her program was much enjoyed and the applause necessitated several encores. She gave a second rendition of Hageman's "At the Well," by request. Mr. Belstad was an especially fine accompanist.

After the concert Mme. Pavloska heard two of Mr. Boucher's pupils sing. The first, Bernice Wahl, was advised to wait at least one and half years before going to New York, where she intends continuing her study. Mr. Boucher, Mme. Pavloska pronounces a born teacher and places especial emphasis upon his ability to teach the production of soft tones. Marion Gilroy sang a soprano aria from "Madame Butterfly," at the home of Mr. and Mrs. Boucher, where the artist and her accompanist were entertained. Several days later Miss Gilroy received a picture of the artist inscribed "To Mary Ann," Miss Gilroy's pet name among the Bouchers.

Alice Nadine Morrison, Nellie Morrison and Howell Morrison comprise what is known as the Morrison Music

Company, of this city. About one year ago they began the composition of popular music, and their songs, the latest of which is "Loveship," is melodious and good for its class. Mr. and Mrs. (Alice Nadine) Morrison are scientific teachers of the very best in dancing.

The local normal school, G. W. Nash president, was host to the public on January 12. The musical program consisted of community singing, Florence Fox Thatcher, director, and numbers by the Normal Quartet and Choral Club, rendered in the various departments of education.

A Song Leaders' Association was formed by the graduates of the Community Singing Class, L. S. Pilcher, of the National Community Service, director, which was held here during November and December. The object of this association is to help make Bellingham a singing city. Officers of the association are Roswell A. Stearns, president; Hattie Caskey, vice-president; A. Strecker, secretary and treasurer. Other members who help comprise a board of eight directors are W. C. Wear, local director of Community Service; Marcella K. Nachtmann, director of music in the city schools; J. V. Coughlin and F. Miller, high school teachers, and J. F. Caskey, normal instructor.

Paul P. Wells, of Harter & Wells Piano Company, was honored with a gift by the Bellingham Chamber of Commerce, in appreciation of his Community Service work and musical leadership in this city.

The Parent Teacher's Association of the Lowell grade school was entertained at its regular meeting, January 12, in the school auditorium, by the school orchestra and glee club.

The Sunday Evening Forum, William R. Marshall director, gave a musical program, January 16. Those who participated were Mrs. G. W. Nash, soprano; Mrs. W. H. Spratley, contralto; Raymond Meyers, tenor; G. W. Nash, bass; W. S. Shirrmann, saxophone; Don Gray, baritone. Each number was enthusiastically received.

Late improvements have added much to the attractions of the local Liberty Theater, under the new management of Messrs. Jensen and Von Herberg, who have completely remodeled the interior.

The American Theater offers Glenn Goff, interpretative organist, as a new attraction. Mr. Goff comes here from Covent Garden Theater, Chicago.

The Bellingham School of Music announces the following teaching personnel: H. Goodell Boucher, voice; Edith H. Boucher, voice-diction; Maud L. Williams, piano and folk dancing; Minnie Clark, piano; John Roy Williams,

(Continued on page 58.)

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OPINIONS OF THE PRESS

What the Critics Think of Fowlston

Edgar Fowlston, the bass-baritone now on an extensive tour, is being received with enthusiasm both by his audiences and the critics in the various cities where he is appearing. Extracts from a large number of press notices are reproduced herewith and are similar to those which the singer has been accorded by the critics everywhere:

Mr. Fowlston's interpretation of "Vision Fugitive," from "Hérodiade," was excellent.—*Reading Eagle*, February 1.

His repertoire proved to be a large one, drawn not only from his extensive operatic experience, but from the noted productions of modern song writers.—*Albion Morning Call*, February 3.

Fowlston sang several old and new selections in a robust baritone voice of power and sweetness.—*Trenton Saturday Morning*, February 5.

He was master of his audience throughout the program.—*Wilkes-Barre Record*, February 10.

Edgar Fowlston's voice is one of considerable scope and one which he manages with judgment in the lighter stresses as in the more bigger moments.—*Wilkes-Barre Times-Leader*, February 10.

Chiefly distinguished for power, it (his voice) was also of good baritone timbre, and the singer possessed a sense of dramatic values which exalted "Marching Along," a light selection of its kind, into something which stirred the blood and made the pulses pound.—*Utica Daily Press*, February 15.

Mr. Fowlston's work was given with sympathetic coloring and charming quality.—*Syracuse Journal*, February 17.

Sorrentino's Ohio Success

Umberto Sorrentino, who sang at two concerts within three days in Akron, Ohio, last month, returned to New York with numerous press praises, and the satisfaction which comes only from good work. It seems that the first

other appearance of his this winter was on January 2. He played the fourth Saint-Saëns concerto with the Los Angeles Philharmonic orchestra. The Los Angeles Press told of his "vivid and brilliant" performance of the work, while the Examiner spoke of the "brilliant young genius whose playing evoked long continued applause, demanding a dozen bows of appreciation."

His own recital given at Los Angeles on December 9 called forth much public enthusiasm and favorable critical notes. Carl Bronson wrote in the Los Angeles Herald:

Lester Donahue's piano recital at Trinity auditorium last night was in all artistic respects a worthy success. This brilliant young virtuoso has matured measurably in the detail of his interpretations and is settling down to real mastership.

There were many delightful phrases in the MacDowell "Keltic" sonata and especially the last movement con fuoco displayed a thorough command of chord formations and intricate inversions far beyond the ordinary. This roused the player's audience to enthusiastic applause and the demand for an encore, which was graciously granted. . . . "Islamay" really extended the abilities of this young piano virtuoso to the very limits of execution, bringing an outburst of applause that was of the most complimentary appreciation.

Letz Quartet Triumphs

The Letz Quartet, during December and January, appeared principally in Eastern, Middle Western and Southern cities, winning increased reputation because of its artistic playing. Some excerpts from notices read:

The members of the Letz String Quartet proved themselves worthy successors of the Kreisler Quartet.—*Montreal Gazette*, December 3, 1920.

Mr. Letz and his comrades have won their way to the highest pinnacle in their profession.—*Philadelphia Public Ledger*, November 24, 1920.

Hans Letz and his companions were given an ovation.—*Syracuse Journal*, December 1, 1920.

No more captivating Debussy number has been heard in concerts this many moons.—*Rochester Post Express*, January 12, 1921.

The many supernal beauties of the score were revealed with intellectual insight that made a deep impression which the enthusiastic applause reflected.—*New Haven Journal Courier*, January 10.

The audience which gathered at the Tampa Bay Casino came to hear the Letz Quartet in one of the real musical treats of the season.—*Tampa News*, February 4.

Such music lifts one into ethereal realms where there is no room for critical analysis.—*Bristol Herald Courier*, February 1.

That admirable quartet with faultless balance, tonal beauty and eloquent phrasing played the Brahms A minor quartet. Of equal attractiveness but with the added grace of delicate nuance was their interpretation of Mozart's D major quartet.—*New York American*, December 1, 1920.

This organization has become one of the city's established musical institutions. It can be depended upon at all times for chamber music of high worth played with skill and understanding. It is always classic in spirit.—*New York Tribune*, December 1.

Few organizations achieve both the popularity and the pre-eminence that the Letz four-some has accomplished.—*Pittsburg Post*, November 27, 1920.

The Charleston Musical Society has favored Charleston in bringing many accomplished artists here during the present season, but none have been more genuinely appreciated than the members of the Letz Quartet.—*Charleston American*, February 7.

The Letz Quartet gave at the North Carolina College for Women last night one of the most enjoyable musical programs Greensboro has had in many years.—*Greensboro Daily News*, February 15.

In the field of chamber music there is no more honorable name than the Letz quartet.—*Rochester Herald*, January 12.

Robinson with Chicago Symphony

Making her first appearance as soloist with the Chicago Symphony Orchestra, Carol Robinson, the young and gifted Chicago pianist, scored much success. Of her playing of the MacDowell piano concerto the press was highly complimentary in its praise, as the accompanying notices show:

Miss Robinson can be gratified at her successful appearance under Mr. Stock's guiding baton. Her tone is clear in pianissimo and always musical in forte. The technic is clean, accurate, the interpretations intelligent and refined. One feels that there is a good stratum of individual art-appreciation in her make-up. This is demonstrated in part by her marked sense of rhythm and taste.—Herman Devries, *Chicago American*.

Miss Robinson gave out the opening phrases of the MacDowell piano concerto with breadth; the second movement was especially pleasing both in the quality of tone she obtained from the piano and the poetic feeling expressed. The final movement was cleanly played and with crispness in the rhythmic accents.—Karleton Hackett, *Chicago Evening Post*.

She gave an engaging performance and ended with an unmistakable success.—*Chicago Journal*.

Carol Robinson deservedly wins the honor of an appearance with the Chicago Symphony—the highest honor which may come to an artist in this part of the country. Director Stock gave her the kind of sympathetic accompaniment he only reserves for those artists who truly deserve it. The finish was brilliant, rhythmically live and strongly tinged with individuality.—*Chicago Journal of Commerce*.

The performance was clear as to technical detail, musical as to molding of the phrase and interesting in its general outline. The performance of the last movement, with its characteristic American theme, was brilliant.—*Maurice Rosenfeld, Chicago Daily News*.

Her playing showed a marked advance in interpretative sophistication and poise. She received applause that brought her back to town half a dozen times.—*Chicago Tribune*.

Hans Hess Scores Heavily in Milwaukee

A recent recital which Hans Hess gave in Milwaukee (Wis.) proved a huge success for this cellist, who was highly praised by both public and press. The following notices attest his success:

Hans Hess, eminent American artist, presented an exceedingly interesting program of cello music. Mr. Hess is a solidly grounded musician, virile and satisfying. He plays to bring out the meaning of his music. He makes the cello sing with deep resonance or with sparkling timbre.—*Milwaukee Journal*.

The Lalo concerto brought forth Mr. Hess' sound musicianship and facility. Paganini's intricate tarantella was given at a fine tempo, fine double stopping, and brilliant execution. "Touha" was also demanded a second time. "Et l'Angelus," one of the loveliest numbers on the program, was exquisitely given. Mr. Hess' instrument is a Carlo Bergonzi of 1751. Its quality is deep and sonorous or at times as silvery as a violin.—*Milwaukee Sentinel*.

Mr. Hess fully sustained his reputation. Besides his wonderful technique and musically poetic interpretation, he wrook from his instrument the most exquisite tones.—*Milwaukee Herald*.

Praise of the Highest for Hans Kindler

Hans Kindler, the cellist, appeared in joint recital with Harold Bauer in St. Louis on February 4, and created an unusually favorable impression for his thoroughly artistic playing. This was his first appearance in St. Louis, and two of the critics spoke of his art as follows:

The writer has never heard, on the violoncello, such speed and power combined with such insouciant absence of effort. Kindler's tone is gorgeous; even from the relatively dull low strings, which many performers tend to slight in favor of the chanterelle string, he drew tones of thrilling opulence.

His technic, on the more ponderous instrument, is as swift and facile as that of a violinist. Giddy passage work, rich double-stopping, flagolets clear as a bell, bowing sometimes as light as a feather, but still with body, or else dramatically powerful without any sacrifice of elegance; fingerings of the fleetest, truest and easiest—all these accomplishments were poured forth without the player's seeming for moment to extend himself.

On the interpretive side, it was pure delight to hear Kindler spin a melody. His line of song is infinitely ductile; it varies every instant in modulation and accent, in strength and color, and at the end one had the impression of an elocution as clear, consummate and poetic as a line of Shakespeare declaimed by Julia Marlowe. Kindler has buoyancy, warmth, humanness, eloquence, and what is rarer, a spirit of whimsy, of roguish mischief.—*St. Louis Post Dispatch*.

His playing is marked by a richness and warmth of tone that few cellists are able to equal; by a delicacy of bowing almost violinistic in its beauty; by a cultivation of soft effects that reminds one of the work of a Kreisler or an Elman.—*St. Louis Star*.

Beverwijk, a Blind Pianist of Ability

Everhard Beverwijk, the blind Dutch pianist, has had several appearances of note recently, the first being at Hotel Astor, January 23, when he played works by classic and modern composers; another was at the Beaux Arts Society, of New York, and the latest in Washington, D. C., where members of the Hollandish Legion arranged a recital for him. In all these he won fine success, for he is a pianist of very unusual ability. Albert Thoenies, musical critic of an Amsterdam (Holland) paper, said many complimentary things about him, the following being quoted from his paper, the *Maasbode*:

He possesses exceptional retentive powers, enabling him to render the works of all the great masters of music.

He is equally great as an exponent of classical and virtuoso music, his technic is refined and polished. His musical intuition, accentuated plastic and dramatic expression, are of telling power.

He possesses the talent for reproducing the sentiments and the psychological meaning of the great composers unerringly, whether it be Beethoven, Brahms, Schumann or Chopin, Liszt, Ravel, Debussy, César Frank or others.

Morgana Given Hearty Greeting in Lynn

According to the Lynn (Mass.) dailies, Nina Morgana's recent appearance in that city was a complete success, one of the critics writing of her art and personality in the following glowing terms:

The appearance of Nina Morgana was a triumph, for she fulfilled every expectation aroused by the rosy reports of her ability. She presented to the audience a most gracious unaffected personality. The exquisite purity of her voice can only be likened to that of the great Patti in her best days. The tonal power was magnificent, always true, high notes well sustained and giving the impression of plenty in reserve at all times in all registers. She sang beautifully and artistically a varied range of numbers that completely captivated her audience, displaying the rich tonal coloring required for the most exacting compositions. No linguistic difficulties presented themselves, her enunciation being clear and distinct. She is equipped with a technic which meets every demand. Miss Morgana was given a hearty greeting at her initial number and at once won the hearts of her audience by a most delightful presence.

Her opening aria, "Caro Nome," from Verdi's "Rigoletto," was enthusiastically received. It presented to her no technical difficulties, her pure liquid tone and perfect execution left nothing to be desired. The audience demanded an encore, to which the artist graciously assented, singing a slender song in a most delightful manner. Her second number comprised a group of four songs, of entirely contrasting characteristics, which served to show the great possibilities of her voice.

Richmond a Credit to Phillips and Quaile

It was a royal reception which Scranton music lovers gave to Ruth Richmond on the occasion of her recent appearance in Scranton, her home town, with the New York Symphony Orchestra. The pianist was heard in the Grieg concerto, and that she played it to the entire satisfaction of her audience and that of the critics was proved beyond the shadow of a doubt by the flattering press notices which appeared in the dailies the following day, extracts of which are reproduced herewith:

Her work was so close to perfection that an ordinary critic is at loss for proper words to describe it. Let it be said that the debut of Miss Richmond was a great success.—*Scranton Dispatch*.

At the close of the first movement, overflowing with exquisite melody and which Miss Richmond played with great depth of feeling and sympathy, the audience applauded until it was exhausted and even Dr. Damrosch smiled his approval. The two following movements of indescribably joyous beauty were played equally as well and were as generously applauded.—*Scranton Republican*.

(Headline) Miss Richmond's piano playing a revelation to her friends.—*Scranton Times*.

Miss Richmond formerly was a pupil of Louis Baker Phillips, of Scranton, but now is studying with Elizabeth Quaile in New York City.

Gruen Delights Hearers in San Jose

When Rudolph Gruen, pianist and accompanist, appeared with Paul Althouse, tenor, at his concert in San Jose, Cal., he met with instantaneous favor, as the following extract indicates:

In Rudolph Gruen, pianist and accompanist, we made the delightful acquaintance of an excellent young artist whose playing is superb. In addition to his excellent work with the singer he gave three piano solos in extremely notable style. An extra fine interpretation of Chopin's ballade in G minor was followed by a highly pleasing rendition of Delt's "Juba Dance," and this was followed by a most brilliant playing of Rubinstein's glittering valzer caprice in E flat. This remarkable playing drew forth great applause, and two recall numbers were deftly delivered, Cyril Scott's "Danse Negre" and a beautiful water piece, "Egeria," (the water nymph), by E. K. Kroeger.

Mme. Meluis Enchants Cannes

(From the Cannes Correspondent of the (Paris) New York Herald)

Mrs. W. F. Meluish, Jr., who is singing under the name of Mme. Luella Meluis, sang at a classical concert given on January 14 at the Municipal Casino of Cannes under the direction of M. Reynaldo Hahn. Mme. Meluis was down on the program to sing "With Verdure Clad," from the "Creation," and "La Capinera," but as the score for her songs had not arrived, M. Hahn announced that she would sing the aria from "The Enchanted Flute."

I knew Mme. Meluis as Luella Chilson-Ohrman in the

United States before the war, and knew she had been studying under Jean de Reszke. Having heard her sing in the United States, I knew that she had a wonderful voice, but had never realized that her voice could develop into one of the finest sopranos I have ever listened to. As M. Reynaldo Hahn said after she had finished her second number, "Caro Nome," from "Rigoletto": "Mme. Meluis has a bird in her throat, and I have never heard anyone sing 'Caro nome' as well as she has sung it today."

The reception accorded Mme. Meluis by the audience after her first song was great, but nothing compared to that which followed her "Caro Nome." Cannes audiences are noted for their coldness, but Mme. Meluis was encored again and again, having to come forward five times to the footlights and make her bow.

PITTSBURGH APPLAUDS VISITING ORCHESTRAS

Detroit, Cleveland and Philadelphia Forces Present Notable Programs—Hofmann, Levitzki, Bauer, Thibaud, Hackett and Elshueo Trio Heard—Local Musician Returns

Pittsburgh, Pa., February 28, 1921.—Critics, musicians and public agreed on the merits of the performance given by Josef Hofmann. He has come to us in all moods, but never before has his appearance created such enthusiasm as when he played February 3. The Schumann "Carneval" has probably never had a more exquisite reading, and in the Chopin A flat polonaise the pianist arose to Olympic heights.

VISITING ORCHESTRAS' DELIGHT.

The Musicians' Club, aside from a movement to encourage the performance of good music in all public places of entertainment, is busily engaged in raising funds towards repairing the Stephen Foster home, with a possibility of using the rooms later as a meeting place and as a museum for the many Foster relics. The first concert given early in the month by the Detroit Symphony Orchestra, with Gabrilowitsch conducting, netted a nice sum towards the fund, and was musically very attractive, the Scriabine "Divine Poem" being heard here for the first time.

Benefit concerts are fortunately bringing orchestras this year instead of tiresome has-beens in the vocal world. Under the auspices of the alumni of the Winchester School, the Cleveland Orchestra played a refreshing program, including the second Rachmaninoff symphony, also unfamiliar to our audiences.

There are very few organizations in America that give as much pleasure as the Philadelphia Orchestra with Stokowski. The fourth concert in the Pittsburgh series was greeted with tumultuous applause, especially after the masterful reading of the finale of Wagner's "Dusk of the Gods," not heard here in many seasons. Mischa Levitzki played the Saint-Saëns G minor concerto with unusual spirit and boyish charm.

Levitzki remained in Pittsburgh to play for the Friends of Music, Sunday afternoon, February 20. Every one present was delighted to have heard him again.

BAUER-THIBAUD RECITAL.

A recital by Bauer and Thibaud found both artists unusually sympathetic. Thibaud was heard to good advantage; in the Cesar Franck sonata in A major he was eloquent and reverent, and Bauer was equally effective. There was a group of solos for each player and also the Schubert fantaisie in C major, with the rich variations on one of his loveliest songs.

ALFRED BOSWELL IN RECITAL.

Our fellow townsman, Alfred Boswell, after a long sojourn abroad, gave his first Pittsburgh piano recital February 21. Mr. Boswell has studied with DaMotta and at Lausanne with Emile Blanchet, and has developed not only adequate technic but also a fine musical personality. The program included besides Bach-Busoni and Chopin war horses, a newly discovered prelude of Chopin and some charming miniatures of Blanchet. The interest of the evening, however, centered about the Spanish numbers of Granados and Albeniz, where Mr. Boswell was able to display his discreet pedalling and powers of coloring. Pittsburgh is happy to welcome the new pianist and feels certain he will prove a valuable member of its music colony.

Arthur Hackett, the Metropolitan tenor, was the satisfying soloist at the Art Society's February meeting, and the month's concerts were brought to an effective close in a Brahms-Strauss-Beethoven program by the Elshueo Trio.

J. F. L.

Patterson Soloist at Notable Concert

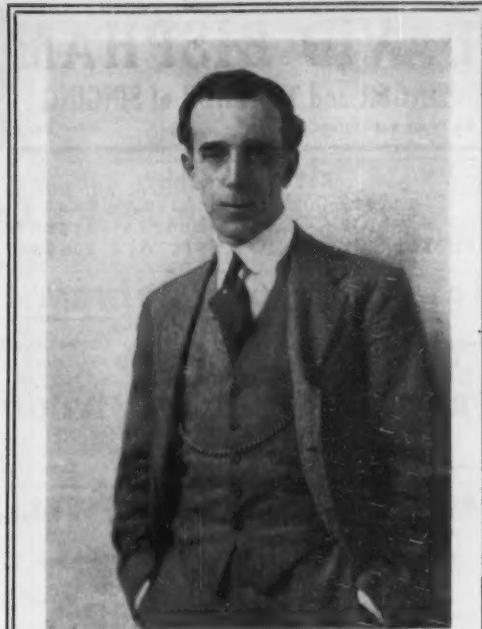
Recently Idelle Patterson appeared as soloist with the Brooklyn Apollo Club before a capacity house at the Academy of Music. The enthusiasm of the audience for this artist was expressed in hearty applause, which called for repetitions of several of her programmed numbers and numerous encores. Besides the aria "Ah Fors e Lui" from "Traviata," Miss Patterson gave with charming effect two groups of lighter songs, including compositions of Hallett Gilberte's that she has been featuring this season. Apropos of this, it is interesting to note that Miss Patterson is quoted as saying recently: "I will always do everything in my power to aid the really worth while American composers in their fight to be recognized on an equal footing with musicians of other nationalities. I will always include songs by native composers on my concert program."

Adele Parkhurst Pleases in Minneapolis

Word of the success of Adele Parkhurst, artist pupil of the Klamroth studios, at her appearance as soloist with the Minneapolis Orchestra on Sunday, February 27, was conveyed to Mr. Klamroth by the following telegram:

"Greetings to you and congratulations upon fine success of Adele Parkhurst with Minneapolis Orchestra today. It was a pleasure to see and hear her again after the audition at your studio. She is a real artist and her success was great and deserved. (Signed) Wendell Heighton."

This young artist is rapidly forging ahead and is creating for herself an enviable position in the musical world. She is one of the artists engaged for the Spring Festival in New York.

**JOSEPH HISLOP**

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN
Director of Music in the Public Schools of New York City

MUSIC IN BOYS' HIGH SCHOOLS

One of the Problems of Larger Communities—Some of the Difficulties Found in Other Schools

We hear a great deal about the necessity for our boy students leaving high school before they have completed their full term, and the necessity for their going into business before they have really completed the required education. The longer we remain in the business of education the more apparent seems the need for specialized training.

Music and other cultural subjects are forced of necessity to line up in the rear, but the hope still remains that before another generation has passed music will have become established as one of the most important elements in secondary education.

We have received several requests to outline the type of work which is being carried on in an all boys' school, and feel that the effort is worthy of recognition. To commence with, the organization and management of such a school is not different from the organization and management of an all boys' elementary school, with the possible exception that it is more difficult to interest the pupil in subjects which have, as he sees it, little or no direct bearing on his future welfare. Unfortunately for the student, he realizes after it is too late that he might have occupied his time to better advantage.

THE NEW YORK CITY HIGH SCHOOL

The academic course covers a period of four years. Music is a required subject for the first two of the four years. Criticism is offered against this requirement on the following basis. Vocal music must essentially be the foundation for all music study in the high school. The required time finds the boy at the worst period vocally, and he can not physically do the work which is required of him. This is in a great sense true, but it is amazing in spite of this fact how much can be accomplished even in the way of vocal music. The treble voice is entirely lost as a contributing factor after the second year. It shows considerable diminution even after the first year, but it has been our experience that the majority of children never really lose their interest in music in spite of the vocal limitations which nature has placed upon them.

The most difficult problem is the selection of musical material which upholds interest. The adolescent period, being a formative period, is naturally one of very well defined impressions and emotions. The frequently termed "love" song becomes almost an object of ridicule. Songs of patriotism, adventure, romance, and songs of the sea, inspire the greatest interest, and it is along these lines that the cultural development of the boy is planned. College songs make it possible to maintain an interest of entirely different character in which spirited singing is the dominant note, and artistic accomplishment secondary.

It must never be overlooked, however, that vocal music is the foundation for future development, and songs of interest are the only ones which can maintain under this type of organization. In reference to a course in appreciation we frequently forget the fact that the song form and the lyric form occupy just as important a place as opera and symphony, frequently a much more intelligent approach to the subject. Wherever possible it is wise to use the material of the great composers as a basis for comparison and relative merit. A study of the history of vocal music could not be accomplished in the ordinary high school time, but carefully organized and prepared can accomplish a great deal for the intellectual development of a child.

PART SINGING.

There will always be considerable debate on the subject of part singing in a boy's school. In the first two years it is practical to use the familiar divisions in vocal music, viz.: soprano, alto, tenor and bass. In the upper years of course this is not possible. It is difficult even to get part music of any character, because the tenor voice has not developed sufficiently and the familiar division in a male chorus—two tenors, baritone and bass—is not practical. It is unfortunate that the problem is so limited as to prevent publishers from arranging a great deal of music for tenor, baritone and bass. At the same time it must be remembered that this is almost an impossible proposition, because very few high school systems require music as a regular subject.

THE VALUE OF OPTIONAL SUBJECTS.

Most high schools throughout the country program music as an optional subject. No one should question the value of this, but at the same time the figures of attendance carefully examined would not satisfy the average business man that optional courses are accomplishing results. We frequently find that, in a high school population of approximately 1,500 pupils, 200 have elected music in its several branches, which include sight reading, appreciation, elementary theory, classes in voice training, and elementary harmony. The answer usually given is that these courses are designed primarily for the talented student rather than the great majority. New York City has been particularly cautious in this regard, because, believing firmly in cultural value, there has been a really conscientious effort to give to the pupil the best that can be offered him in the limited time at his disposal. And so to meet the requirements a special effort has been placed upon the introduction of the appreciation of music. Perhaps more properly stated, a course in training pupils how to listen intelligently to music. There is no doubt that a great many sins have been committed in the name of appreciation, perhaps not due to ignorance, but only in the most earnest desire to crowd too much into the short space of time.

OTHER ACTIVITIES.

Choral societies, orchestras, bands, string quartets, woodwind quintets, and similar musical instrumental combinations are encouraged and developed and credit given to students for participation in these activities. The sum total of it all means not only a broader co-operation with the musical life of a city, but a real contribution to the

education of those who listen, as well as those who perform. Of all groups mentioned, the choral society plays the most active part in school activities, but it must frankly be admitted that the orchestra gets credit for bringing much of the musical world into the lives of the pupils, and with few exceptions it is the one organization which receives the least support from educational authorities. Strange as it may seem the authorities always imagine that such an organization is ever present, and that all that is necessary is to say, "We need the orchestra," and the orchestra will be there.

AN ACTUAL DEMONSTRATION.

At the meeting of the Eastern Supervisors' Conference held in New York City in May, 1920, the chorus and orchestra of the Commercial High School, Brooklyn, an all boys' school, provided a full evening's entertainment. Those who were present were universal in their praise and it was generally agreed that that performance was the finest of its kind ever given by an all boys' organization. The quality of the soprano voices in the chorus was comparable in every way to the most finished boys' choir. Particularly delightful and interesting was the work of the older students who sang the college glee with a purer volume tone than is, in most cases, discovered in the average college. The old Yankee expression that the proof of the pudding is in the eating was never more fully demonstrated than in the work of these organizations, so ably trained by the teachers of Commercial High School, under the direction of Edward J. A. Zeiner. Accomplishments of this nature do more for school music than all the advocacy which can come about as the result of a combined effort to talk the educational authorities into the performance of their duties.

Galeffi a Creator of Important Opera Roles

Carlo Galeffi has probably been chosen to create more leading baritone roles in modern opera than any baritone now before the public. While at La Scala it seems that Galeffi was always in the fore when a new opera was to be given. Puccini chose him to create the part of Rance in the "Girl of the Golden West" and later chose him to create in one evening the baritone roles of both "Gianni Schicchi" and "Tabarro" upon the occasion of the première of the Trittico. Mascagni selected him to create the leading baritone roles of "Isabeau" and "Parisina," while for Montemezzi he created the role of Manfredo in "The Love of Three Kings." During his engagement with the Chicago Opera it seemed quite in order that he should be selected by Gino Marinuzzi to create the leading baritone role in "Jacquerie" which saw its première as an opening number of the Chicago Opera this season.

Who knows but that he may some day be chosen to help launch some great American opera yet to be given to the public?



REVIEWS AND NEW MUSIC

THE ARTHUR P. SCHMIDT CO.

Boston and New York

"Message of the Rose," for Violin, by Anna Priscilla Risher

This is one of a set of five pieces for violin, with piano accompaniment. It is in gavot-tempo, easy, swinging, pretty and melodious. The bowing and expression marks are clear, and the little piece can be played by one who has studied about two years.

"A Vision," for Violin, by John W. Metcalf

Unless mistaken, Mr. Metcalf is the composer of the song "Absent," which is sometimes sung by church singers to the words of the hymn, "Nearer, My God, to Thee." This violin piece is in much the same vein of sentimental melody, sweet long chords and melody giving it distinct place. Inspiring it, the poem used as the caption is reprinted:

"When I behold thee,
In thy beauty and gladness,
Then it was that thou didst banish sadness
From my soul.
Then it was that thou didst steal my heart
From me."

A short, song-like introduction for the violin stops at a double-bar (is this musical phrase permissible nowadays?), then goes on for all the world like a song, reaching the climax on a high G, then dying away to softest chords in the accompaniment.

CLAYTON F. SUMMY CO.

Chicago

"A Book, a Rose, a Prairie" and "My Thoughts," for Voice, by Harold E. Hammond

Four pages make up the first three short songs, which have rather original moments, both as to text and music. "A Book" says "there is no frigate like a book to take us to lands away; nor any course like a page of 'prancing poetry.'" Those who love books will find truth in every word of Emily Dickinson's poem, so cleverly made into music. "A Prairie" gives the recipe for making one; namely,

"To make a prairie, it takes a clover,
And one bee;
One clover and a bee,
And reverie.
The reverie alone will do,
If bees are few!"

—Emily Dickinson.

The accompanying music is of refinement, and effective in both vocal and piano part. "My Thoughts" shows that the composer knows the whole-tone scale, both hands starting with it, but in contrary motion; the result is somewhat startling, but not at all difficult to play after mental grasp. The song moves on vivaciously, to the poem

"My thoughts are flocks of little birds
That sing upon my lips all day;
Gaily they wing their joyous way,
My thoughts are flocks of little birds.
They have no need of empty words
To sweetly pipe their blissful lay."

Mabel Linn wrote these words, and let us hope she personifies the desirable character described in the song; some of us have a life-companion at home who answers the description, so let us be thankful there are such bonny bright souls!

"Stop Kickin'," for Voice, by Ernest A. Leo

Here is another true philosopher, whose name, however, does not appear, it being anonymous. Anyway, he says:

"Better stop dis' kickin',
Doesn't help a bit,
Kind o' weather what you has
Is all youse gwine ter git."

It is a lively, very humorous encore-song, the music and the words being of unmistakable oneness. Directions as to the singing make it possible for anyone to sing it with effect, and a host of people in this upset world should take its statements to heart. Dedicated "To Ralph Leo."

"Thou, O Father, Thou Alone," Sacred Song, by Clarence Loomis

From Summy's collection of Sacred Songs for the Church, this is one of the very best. Whittier is the author of the words, and seri-

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ous, high-class, mostly minor music, prevails throughout. This does not necessarily mean, however, that it is doleful. An accompaniment in triplet movement lends variety and aids the climax. For low or medium voice. Dedicated to Myrtle Eaton Loomis.

"The Old Fashioned Girl" and "An Old Fashioned Garden," Readings with Music, by Mary Wyman Williams

These are not hard to play or to follow, the reader's part being printed just above the piano score. Long ago it was discovered that certain poems are immensely more effective when accompanied by music; the two Gilberts have often proven this. In the case of this music, it is expressly appropriate, being in simple, old-fashioned rhythmic style. The composer is author of the words in both cases, and a certain wistfulness runs through them.

ENOCH & SONS

London

"Chimney Corner Songs," for Voice, by Arthur Meale

"I Want You Beside Me," "Firelight Roses" and "Snowtime" are included in this collection of sixteen pages, with an attractive blue-paper cover, printed in black ink. They are all in English ballad style. Helen Taylor being the poet. The primitive longing of the lover, of the real husband to want his love beside him, in front or back of him; anyway, somewhere near. The desire to sit and dream sometimes, watching the firelight; and the light heart that the merry snowfall makes, all is echoed in the three poems, and all set to very singable music. The waltz-refrain of "Snow Time" is to the words:

"Twine a wreath of ivy green,
Hang the walls with holly,
Draw the curtains bar the door,
Let us all be jolly!"

is especially taking. The notes themselves are printed in larger size than those used in American publications; but the paper is not as good as ours. For high and low voice.

"I Passed by Your Window," Song, by May H. Brahe

A slow "expression song," telling of the one who passed by her window so early, but sang a good morning, though no one could hear. Then:

"I pass'd by your window in the cool of the night,
The lilies were watching, so still and so white;
And O, I sang softly, tho' no one was near,
Good night, and God bless you,
God bless you, my dear!"

A very pleasing song, to be had in four keys.

"From Far and Near," Four Songs, by May H. Brahe

The names of the four songs are "The Dawn Comes Lightly," "Love's Blindness," "The Exile's Song," and "If Only Thoughts Were Flying Birds," and are of higher artistic worth than the previously mentioned "I Passed By Your Window." "The Dawn" is a fine love song, with big climax. "Love's Blindness" is in sixteenth century style, sounding almost Handelian; "The Exile's Song" is Oriental, perhaps the song of a sailor; "If Only Thoughts" is also a fine love song, and Alban Gordon is author of the texts. For high, medium and low voices.

SAM FOX PUBLISHING CO.

Cleveland, Ohio, and New York

"I Love You More," Song, by Dorothy Lee

The front cover-page of this song (text by Eldred Edson) is tastefully ornamented by a delicious appearing young personage, sitting on the hillside overlooking a beautiful lake. The golden clouds and blue water and skies are combined in these blending colors, the whole effect being such as to create a desire to know what's inside. So we open, and find this refrain:

"Dearest, I love you more
Each day than the day before,
And all I ask is that you say the same!"

This is only fair to ask of the beloved one, and this the composer does in music altogether appealing, it being spontaneous and appropriate throughout. It has violin or cello obligato, and is to be had in three keys, also for player piano or talking machine.

BOOSEY & CO.,

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"You Brought Me Love," Song, by Gladys Ross; "If You Were Here," Song, by W. H. Squire; "Autumn," Song, by C. Allison-Crompton; "Take Me to Dreamland," Song, by Alvin S. Wiggers

Three of these are impassioned love songs, all of the same general character, characterized by free flowing melody, spontaneous and appealing on a first hearing. They vary in their degree of difficulty, but are the work of practiced pianists and singers—this is evident. They must be sung tenderly, by one who has (preferably) "lov'd and lost," for to such are given the secret of true expression; to others it is born!

"Take Me to Dreamland" is a gentle, songful melody, with sustained accompaniment, and all four songs are to be had in four keys. Plain print on good paper recommend them to all.

WHAT THE JURY THINKS

Julia Claussen in "Lohengrin," March 3

American

Mme. Claussen put to her credit an impersonation that had

artistic distinction, histrionically though not of the highest distinction, as well as vocally.

Herald

Mme. Claussen's Ortrud was praiseworthy in some respects, though not of the highest distinction.

Reginald Sweet's Prelude, "The Riders to the Sea," March 4

American

There are warmly felt and strongly elaborated ideas in the work.

Times

Well enough played to disclose its lack of originality and inspiration.

Martha Baird, Pianist, March 3

American

She pleased her auditors by her frankly musical readings of Beethoven's "L'Aurore" sonata, Franck's prelude, chorale and fugue.

Times

She played with not much more than superficial conception, the two most complicated pieces on her program, Beethoven's "Waldstein" sonata, (which Miss Baird called "L'Aurore," a name not known to the composer), and Franck's prelude, chorale and fugue.

Katherine Ruth Heymann, Pianist, March 4

American

An interesting musical personality, she showed poetic instincts and much feeling.

Times

The brilliant pieces might have been a little more brilliant, the poetical pieces a little more poetical.

Murray Davey, Bass, March 7

American

(Headline) Proves a bass of high intelligence and is unusually gifted as interpreter.

Herald

Mr. Davey sang with no great variety of color.

Beniamino Gigli in "Andrea Chenier," March 7

American

His beautiful voice is used with art, taste and moderation. He does not belong to the inferior company of shouters.

Herald

There were times when Gigli seemed to be inclined to force the noble resonance of his middle register beyond its natural limitations.

John Louw Nelson, Composer and Pianist, March 8

American

The songs were for the most part of a light melodic character, very singable and showing some tasteful sentiment.

Times

But there hardly seemed to be enough distinction in them to justify a whole afternoon of them.

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WEIGHT TOUCH IN PIANO PLAYING

(Continued from page 14.)

first and third, second and fourth, third and fifth; then first and fourth, second and fifth; finally first and fifth. Follow this with free finger *legato* exercises, in similar form, the fingers not used resting lightly on the tops of their keys, calling attention to the fact that the arm weight on one finger is transferred successively to the next following one. The aim should be to produce as full, round and large a tone by this weight pressure as possible, for if beauty of tone can be secured in *forte*, the *mezzo forte*, *piano* and *pianissimo* tone will retain the same quality. The difficulty is always with the big tone.

Attention must be called to the fact that the fingers are not inactive. It is not a case of merely "throwing weight" from the upper arm down on the finger tips, as some sadly mistaken weight enthusiasts would have us believe. On the contrary, the fingers play an exceedingly important part in that phase of the matter we are at present discussing. In the first place, their firmness is fixed by the tendons and the muscles which control them; and in the second, they, in fact, execute the playing movements in the above mentioned exercises. They are not raised from the knuckle joint and struck down, but are kept in close contact with the keys, which they do not punch, but rather press down, evenly, firmly and deeply, producing a tone of intense, warm, singing quality. There is also no sudden punch from the arm at the moment the tone is produced; but the finger impulse is backed up by the weight of the entire arm, regulated by the wrist joint. At the moment of taking a tone, there will naturally be tension in the muscles and tendons controlling the finger, more tension for a *forte* tone, less for a *piano* one; and it is just here that the matter of relaxation plays an all important part. There must be the ability to take off the power immediately after its application, for, from the nature of the piano forte, as we have mentioned before, continued pressure on the key after it has once been sounded is useless. Also, it is positively detrimental to the necessary process of relaxation that must follow every application of power in order to keep the whole playing apparatus flexible and responsive. I said before that piano playing, from a technical standpoint, is a fine interplay of tension and relaxation, and it will not be amiss to repeat the statement at this point.

During all these initial studies in tone production wrist must be tested constantly between the "slowly" played tones, so that the habit of conscious and immediate relaxation after each tone is firmly and speedily acquired. In passage playing, relaxation after each tone will, of course, be impossible; but flexibility, even in *forte* passage work, will be maintained by the undulating wrist, which will be discussed later.

There may follow scale-preparatory exercises, scales, and even a simple étude, all played very slowly, with the attention constantly focused on finger, hand, and arm conditions and on the quality of the single tones, after which a composition presenting little technical difficulty and illustrating the application of the melody tone should be studied. Avoid the fault of not correlating the technical and the musical from the very start. It is a grave mistake, and one common to all systems of purely technical purpose, to spend months, or even only weeks, of study concentrated on this, that, or the other means of developing the mechanical playing apparatus of the pupil. Two or three lessons will suffice for a proper start in the right direction technically, and after that there should be constant application to musical compositions of the new principles that are learned so that the interrelation of technical and musical problems is continuously before the pupil.

It must be remembered that the work so far has been directed toward the melody tone entirely, and it must not be supposed that this is the manner in which one constantly plays piano. As soon as the student begins with the first composition of the character mentioned above, he will find that while one hand, usually the right, is called upon to sing a melody, the other will be required to use a light accompaniment touch, in which the matter of arm weight will take little or no part. For the accompaniment, it will be a case of the arm supporting and carrying the hand, and not one of the weighted hand supporting and carrying the arm, as in the melody touch. Many points which technically and musically are inseparable connected—such as balance of tone between the parts, *nuance*, and so forth—will come in for constant consideration as soon as the first musical composition is attempted. Their discussion is beyond the scope of the present essay, but they will, of course, meet with the attention of the intelligent and well trained teacher.

When the matter of melodic passage playing is taken up, as in pieces in the *impromptu* style, for example, or in études in general, the importance of wrist movements in relation to finger action must be emphasized. In such passage playing, the undulating wrist not only aids enormously in overcoming technical difficulties, but also lends constant variety to the tone color through controlling the amount of arm weight let through to the fingers. Passages played with the fingers alone, and the wrist motionless, are always lacking in roundness and in wealth of *nuance*.

A QUESTION OF WEIGHT.

Let us now look a little closely at the purely physical factors which come into consideration in weight playing. First, there is the matter of key resistance. It requires just a trifle less than three and a half ounces, dead weight, to produce the slightest impact of the hammer on the strings in the middle part of the keyboard on my Steinway grand piano. That is, if I hold a key in position with my finger, place the amount of dead weight mentioned on the end of its playing surface (I used coins for the experiment) and then withdraw the supporting finger, the weight of the coins will be just sufficient to depress the key and produce a *pianissimo* tone. As I proceed downward on the keyboard, the amount of weight required to produce the softest tone is a trifle more; as I proceed upward it is a trifle less.

Now in connection with this point, let us examine the weight of the several parts of the pianist's playing apparatus. If anyone has imagined that a tone may be produced at the piano by simply raising any finger and letting

it drop, devitalized, on its key, the fact of the three and a half ounces key resistance should at once disillusion him, for no finger weighs three and a half ounces, or anything like it; and even if it did, it would be powerless to produce anything more than the softest *pianissimo* by this method of procedure. I take it as conclusively demonstrated, then, that there must be muscular impulse in all finger action at the piano, and that the mere weight of the finger can only be regarded as assisting in some measure in the process of tone production.

The smallest member which is capable of bringing forth a tone through its own dead weight is the hand, acting from the wrist. And so all light *staccato* work emanating from the wrist, either in single notes or in octaves, is another aspect of the application of weight in piano playing. For heavier dynamic effects, the weight of the hand must, of course, be reinforced by muscular impulse from the forearm. Just how much muscular power must be added will depend on the actual weight of the hand. Light hands will require more; heavy ones less. But also in *legato* finger passages, when a light weighting of the fingers is required, this may be done by the hand alone, the wrist remaining very relaxed, so as not to let any arm weight through.

Going a step farther, we come to the forearm. This member acting in conjunction with the hand and fingers, of course, plays an important part in weight application. *Martellato* octaves are executed from the elbow, the whole weight of the forearm and hand dropped on the keyboard, and wrist and fingers held rigid by muscular tension, which may also exist in the upper arm, if particularly blatant tone effects are desired. This manner of playing has been completely discarded in modern piano playing as applied to single tones and chords. It is, in fact, the hammer and tongs method referred to early in this discussion, and the hard, steely tone quality resulting from its use is suitable only on very rare occasions, as, for example, a brilliant concerto finale, when the pianist has to compete with a full-throated modern orchestra.

The forearm, in conjunction with the firmly held wrist and fingers, is capable of another and very important application of weight touch, namely, the rolling or twisting motion to the right and left, accomplished from the elbow. This comes into use in broken octaves. In broken chord figures, the fingers are, of course, also active, but there is the same rolling motion from the elbow, in many such figures, while others are mastered to greater advantage through the undulating wrist.

WHERE THE WEIGHT COMES FROM.

In the matter of weighting the fingers for the melody touch and melodic passage playing, the greater part of the weight comes from the forearm, as the upper arm in this case is prevented from weighting down very much by the fact that it is held by the shoulder. With upper arms quite close to the sides while playing, the possibility for using them to weight the fingers would be negligible. With most players, however, they are somewhat extended, and this permits them to assist the forearm to some degree in the finger weighting.

Where the upper arm has its greatest use is in chord playing. When the hands are raised above the keyboard for full chord effects, the whole weight of the arm from the shoulder down may be allowed to descend upon the keys. Pump-handle chord playing from the elbow has become extinct among modern pianists. When chords are taken from the keys, as, in fact, is done in a majority of cases the weight of the upper arm still plays its important part by reinforcing the muscular impulse.

For extra heavy chords, even the whole body weight, from the hips up, may be thrown on the keyboard. In this case, there must be increased resistance in all the arm and finger joints, in order to carry the power from its source through to the keyboard.

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NEW YORK RECITALS ARRANGED

In conclusion, let it not be imagined that each and every sort of technical difficulty at the piano can be rendered harmless through a little application of weight touch. The carried hand and the light, thrown finger must still be called on to cope with their own specific situations. To attempt, for example, to bury the pearly scales of the F sharp Impromptu of Chopin with an avalanche of arm weight would be like crushing a butterfly with a club. Withal, weight remains the most important technical adjunct of the modern pianist, and with a proper understanding of its possibilities, principles and practical applications, the door of the most advanced tonal and technical achievement is open to the player.

NEW YORK CONCERTS

(Continued from page 41.)

afternoon's honors, calling upon his men to participate in the applause.

Clara Deeks, Soprano

On Friday evening, March 11, Clara Deeks, soprano pupil of Marcella Sembrich, made her professional entrance into the musical world by giving a recital at Aeolian Hall which will not be forgotten by those who had the pleasure of hearing this talented artist. Her voice is of exquisite quality, clean and clear as a crystal, and freshness and youth stood out in her singing. Her program consisted of French, Italian and English groups, all of which were sung in a manner deserving of the big ovation she received.

Walter Golde, whose reputation is already established as an accompanist of the highest order, assisted.

MARCH 12

Harold Bauer, Pianist

Beethoven (op. 110), Brahms, Chopin (sonata, B minor) and Schumann (Kinderzonen) made up Harold Bauer's program at Aeolian Hall on Saturday afternoon, March 12. An audience which packed the hall and filled a good part of the platform assembled to hear him. What is there new to say about his playing? It is above all authoritative. One feels that one is hearing the real message of the composer when Mr. Bauer delivers it. He is as much at home in interpreting the profundities of the op. 110 as he is in delivering the colorful Brahms waltzes—there were ten from op. 39 in the Brahms group—or in bringing out to the full the wit and imagery of the Schumann "Scenes from Childhood." Needless to say there was the heartiest of applause and numerous extra numbers.

METROPOLITAN OPERA

(Continued from page 24.)

Rothier, Paolo Ananian and Louise Berat, who essayed the principal roles.

"CARMEN," MARCH 11

Florence Easton had an opportunity to sing her second Carmen at the Metropolitan on last Friday evening, owing to the illness of Geraldine Farrar. Her first one, sung under like circumstances, was undertaken at a few hours' notice and was excellent—remarkable, in view of the circumstances. But this one, for which she had due time to prepare, was fine from every point of view. What a relief it was to hear the music of Bizet really sung once more! And what a fine vocal artist Florence Easton is—an exclamation that is automatically repeated each time she is heard! Dramatically she left nothing to be wanted. It was a genuine Carmen, without doubt the best all round presentation that the figure has had on the Metropolitan stage for some years. The famous "Card Scene" as sung by her scored some of the effect which rightfully belongs to it—and this is mentioned because it is the hardest scene in the opera with which to make an impression, most of the others being decidedly more obvious. Orville Harrold was a worthy partner to her as Don Jose. He sings the role like a tenor who is French by birth and acts it with vigor and decision. Clarence Whitehill as Escamillo made a worthy third of the American trio. Lucrezia Bori sang the Micaela for the first time this season. Charming she looked and well did she sing the aria, with that finely rounded vocal style which is hers. Mary Mellish's strong soprano led the quintet and the ensembles as Frasquita, while Rita Fornia was the Mercedes, with Leonhardt, Bada and Ananian in other small roles. Wolff conducted with that freshness and enthusiasm which is always his, no matter how old or familiar the opera.

"DON CARLOS," MARCH 12 (EVENING)

Saturday evening, Verdi's "Don Carlos" was repeated at the Metropolitan, but with somewhat of a different cast than previously. Didur and Danise were familiar in the respective roles of Philip and Rodrigo, and their impersonations stood out prominently throughout the evening. Danise, particularly, received warm applause for his splendid singing and impressive acting.

Frances Peralta sang the role of Elisabeth for the first time in New York, as did Giulio Crimi as Don Carlos. Both artists were very satisfactory in their delineations and the audience rewarded them too with genuine applause. Jeanne Gordon was a rich voiced Eboli, while Anna Roselle was the Tebaldo and Marie Sundelius a Voice—and an exceedingly sweet one. All in all the performance was a capital one and the audience enjoyed it. Papi conducted.

"RIGOLETTO," MARCH 12 (MATINEE).

The always dependable De Lucca was the Rigoletto of Saturday afternoon's performance at the Metropolitan, and indeed: a fine one he was. Cora Chase, as Gilda, also

"A voice of gold and silver."—Henry T. Finch, N. Y. Eve. Post.

MUSICAL COURIER

pleased immensely and the audience showed its delight on numerous occasions. Charles Hackett proved an excellent Duke and especially his "La donna e mobile" aria was a fine bit of singing. The quartet was also well done. The remainder of the cast was the same as at previous performances.

Lindsborg's Fortieth Music Festival

On March 20, Erika Morini, violinist, will open the fortieth annual "Messiah" festival at Lindsborg, Kansas, which extends to March 27, when Florence Macbeth, soprano, will give a recital. "The Messiah" will be given by the chorus of 500 on Palm Sunday, Good Friday and Easter. Selections from Bach's cantata, "Sleepers Awake," will form a part of the Friday evening program. The soloists are to be Nelle Bryant, soprano; Charlotte Peege, contralto; Charles Troxell, tenor, and Joel Mossberg, bass. The Bethany Symphony Orchestra will furnish the accompaniment. A feature of the festival will be the all-Kansas music contest for amateurs in piano, voice, violin, expression and girls' glee clubs, in connection with which \$700 in cash and scholarships will be given away. In all, there will be eighteen concerts by visiting artists, teachers, the Bethany Symphony Orchestra, Bethany Band and other organizations.

Klibansky, Junior, Arrives

Sergei Klibansky and Mrs. Klibansky have issued cards announcing the arrival of a son, Saturday evening, March 5, this being in the nature of an "opus 2," inasmuch as his big sister arrived some years ago. Good wishes to all concerned!

Mme. Davies Not a Judge

An announcement appeared in last week's MUSICAL COURIER to the effect that Clara Novello Davies was to judge at the preliminary voice hearing held by the Musical Assembly of New York City on Tuesday, March 8. This was an error on the part of the person who sent out the notice. Mme. Davies was present and listened to the different voices, with many of which she expressed herself as being delighted, but she did not act as one of the judges, owing to the fact that no vocal teacher is eligible to do so.

Dorothy Jardon to Reappear at the Palace

Dorothy Jardon, who is now appearing in vaudeville, recently scored a substantial success in Providence, R. I. She will make her reappearance the week of May 2 at the Palace, being engaged for the second time this season owing to her success there some weeks ago.

Ethel Frank Scores in London Recital

According to a cable report from London, Ethel Frank, the Boston soprano, made a very favorable impression at her first appearance in London recently at Queen's Hall.

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Music at the large picture houses without doubt is one of the big factors in our musical life today. These theaters have orchestras of symphonic size and quality directed by capable conductors, with programs made up of the best classic and modern works. Young singers are given a Metropolitan hearing at the beginning of their career, experienced artists are engaged together with masters of the organ and skillful dancers, and all these elements give the masses excellent music, thereby raising the standard of appreciation and creating an interest that no force has heretofore been able to do. Too much emphasis cannot be placed on the importance of this activity. A few weeks ago the call for the First National Conference of Motion Picture and Musical Interests was supported by the picture men, musicians of every branch of the art and all the leading periodicals, and this surely indicates to what importance music in the motion picture houses has grown during the last year.

The essentiality of this great force in our musical life was realized some time ago by the MUSICAL COURIER. This paper for months has conducted a department dealing exclusively with the music of the five big picture houses in New York City where an extensive musical program is the policy. Their methods are rapidly becoming the standard throughout the country in houses where such programs are possible as the accompaniment for feature pictures. To the writer's knowledge, this is the only musical magazine which has been giving exclusive attention to this development or which reviews their programs with the sympathy and care given an Aeolian Hall concert for instance.

There have been so many letters of inquiry to this department as to how a singer or a dancer might get a hearing at these theaters—the Strand, Criterion, Capitol, Rivoli and Rialto—that the writer has decided to tell musicians how to make an audition at the various houses.

THE CAPITOL.

On March 8 the writer was invited to go to the Capitol Theater and see how it was done there. William Axt, the very courteous gentleman who has charge of these auditions, came to the theater promptly at eleven o'clock, and invited the visitor to come into the auditorium and sit with him as the various singers were given their chance. There were about twenty applicants that particular morning, five of whom were men. Mr. Axt has a secretary who stands at the stage entrance at the Capitol Theater at Fifty-first street every Tuesday morning at eleven o'clock and takes the name and address of each person who comes for an audition. They are given their hearing in the order in which they present their names.

"It's the simplest thing in the world," said Mr. Axt in explaining his methods. "There is no red tape, no delay, no partiality, and everyone who comes to this theater is given a fair trial. As I sit out here in front I don't even know the names of the applicants. That is taken care of back stage. If I hear a voice that I realize has possibilities I sometimes ask for a second selection or else that the name of the song the singer has given for me be left with my secretary, and when this list is turned over to me I remember that the voice was especially good by that means. The percentage is about two acceptable voices out of every hundred applicants."

"If you will permit me to make a few suggestions, please emphasize the fact that it would be infinitely better if these aspirants would sing a short English ballad instead of operatic arias, church songs or other long selections. I mean by this that I must hear all of these voices within an hour and it is not an easy thing to go through, if long numbers are given. I can tell in a very few moments if it is a voice I want. The majority have only one idea and that is to become operatic singers. For them to sing the type of song that is most popular with our audiences seems impossible. I sincerely believe that the percentage of acceptable singers who come here for a hearing would be greatly increased if some common sense were used in the selection of their songs. Each applicant must bring his or her own accompanist."

Mr. Axt, who is the general director of ensemble for the Capitol Theater, is a musician of excellent ability. For years he was with the Metropolitan Opera Company and until he came to the Capitol had been very prominent in the direction of big spectacular musical attractions. He is one of the main assistants to Mr. Rothafel, general director of the presentations, in arranging the musical accompaniments for feature pictures. It is important to note also that the Capitol always makes a feature of the artistic dancing on a musical program. Alexander Oumansky is the director of the ballet corps and he can be interviewed every morning at eleven o'clock in the theater lobby.

STRAND.

If one wishes to have an audition at the Strand, telephone, write or call at the office of Mr. Plunkett and ask for an appointment. Each applicant receives prompt attention, and a hearing will be arranged by Mr. Plunkett with Carl Edouarde, the musical director. Together, they decide upon the merit of the applicant. These auditions usually take place on Tuesday mornings at eleven o'clock. The singer or dancer must bring his or her own accompanist. On the other hand, anyone desiring to interview either Mr. Plunkett or Mr. Edouarde, and who can bring a letter of introduction from a recognized authority stating that the artist possesses qualities that would be interesting for the Strand musical program, can secure a special or private hearing at which there will be no delay and where the aspirant will receive the individual attention of the proper authorities.

The Strand offers very unusual advantages in that the Mark Strand theaters are about twenty in number, and if the artist is satisfactory, further bookings can be arranged. This means an all-year-round engagement. These houses are located in such cities as Brooklyn, Buffalo, Rochester,

Syracuse, Albany, Lynn, Mass., etc. The Strand considers vocal soloists, quartets, and instrumentalists. The management does not make a feature of dancing, as is done at the Capitol. The applicant can sing or play any selection considered best suited to his or her talents. Operatic arias often appear on the programs.

RIVOLI—RIALTO—CRITERION.

These three theaters are under the direction of Hugo Riesenfeld. Because of the hundreds of applicants constantly besieging Mr. Riesenfeld a system has been installed to facilitate matters. This has been made necessary solely from the fact that there are so many singers desiring a hearing each week that great confusion would reign if a regular procedure were not employed. All persons desiring an interview, whether singer, dancer, or instrumentalist, must either write, telephone, or call in person, asking for A. Meyer, secretary to Mr. Riesenfeld, at his office in the Rialto Theater Building. Mr. Meyer issues an appointment card, which is presented to Edward Falck, who conducts the auditions for Mr. Riesenfeld in his studio on the third floor of the Rialto Building. Each Wednesday at 12:30 he is there to hear the singers who have been assigned appointments for that particular morning. He will hear no applicant unless the name corresponds to those given him for the day by Mr. Meyer. Absolutely no applicant can have a hearing with Mr. Riesenfeld or Joseph Zuro, his director of ensemble, unless first passed upon by Mr. Falck. If the singer is satisfactory Mr. Falck makes an appointment for a hearing with Mr. Zuro, and then Mr. Zuro makes his recommendation to Mr. Riesenfeld. The management of these theaters will not deviate from this procedure, so it is quite useless for a singer to seek an interview other than through the above manner. This may sound complicated but it is not, for it is merely for the persons' convenience who desire to sing at these theaters, and so they will be given a fair chance and individual attention without delay or confusion.

Musical Comedy and Drama

Last week was peaceful and quiet, lacking excitement, with just the usual run of things and only one new play to review. Some undoubtedly consider it a real vacation and



© Photo by Albin
CLARE EAMES,
As "Mary Stuart," an artistic study by Charles Albin.

are seizing the opportunity to gain strength for the great onslaught of spring openings which will be all absorbing during the next four weeks.

With the first signs of spring, the income tax and other little details, there was a decided falling off in the attendance at the various theaters last week. Outside of two or three exceptions, the drop at the box offices was almost alarming. In another four weeks Broadway will assume an entirely new aspect, for the closings will be numerous and, at present, new productions to take their places seem very few. Feature films and the usual quantities of summer revues appear to be the schedule. It would seem that a good rousing comedy ought to make money here during the summer and perhaps some of our present successes had better reconsider and run through the warm summer months.

The closings on Saturday last included "Macbeth," the very sensational production by Arthur Hopkins at the Apollo. "The Prince and the Pauper," with William Faversham as the star, left the Selwyn to open the new Hanna Theater in Cleveland. "The Mirage," with Florence Reed, left the Times Square for Brooklyn, later going

AMUSEMENTS

TIMES SQUARE THEATRE West 42nd Street
Matines, Thur. and Sat. at 2:30 Nights at 8:30
A New Musical Play

"The Right Girl"

APOLLO Theatre, W. 42nd St. Eves 8:30
Mats. Wed. & Sat. at 2:30
MAX R. WILNER & S. ROMBERG present

PAT ROONEY and MARION BENT
in THE HIGH-FLYING MUSICAL HIT
"LOVE BIRDS"



HENRY MILLER'S THEATRE 124 W. 43 St.
Evenings at 8:30
Matines, Thursday and Saturday

MRS. FISKE in
"WAKE UP, JONATHAN!"
A New Comedy by Hatchet Hughes & Elmer G. Rice
Staged by HARRISON GREY FISKE

LONGACRE W. 48th St. Eves. 8:30
SAM H. HARRIS Presents
GRANT MITCHELL
in a new comedy "THE CHAMPION"
"The Funniest Play in Town."—The Sun.

CENTRAL THEATER 47th & B'way. Eves. 8:30
Matines: Wed. (Popular) and Sat. 2:30
THIRD MONTH

F. Ray Comstock & Morris Gest Present
The London and Paris Sensation

DELYSIA "AFGAR" in the Musical Show
"Has taken New York by storm."—Telegram.

ASTOR THEATRE, Broadway and 45th Street
Evenings 8:25. Mats. Wed. and Sat., 2:25
HENRY W. SAVAGE announces the return
to the speaking stage of

MADGE KENNEDY (HERSELF) in CORNERED

LIBERTY THEATRE W. 42d Street
Evenings, 8:30. Mats. Wed., Sat. 2:20
Henry W. Savage offers

MITZI "LADY BILLY" in a Musical Comedy Hit

FRAZEE THEATER 42d West of B'way
MARGARET Phone 31 Bryant
Eves. at 8:30. Mats. Wed. and Sat., 2:15
ANGLIN Now Playing in Her Greatest Success "THE WOMAN of BRONZE"

JOHN GOLDEN PRODUCER
Turn to the Right," "3 Wise Fools," "Lightnin'" and "The First Year," offer

GRACE LARUE & HAMILTON IN

DEAR ME at the REPUBLIC THEATRE
West 42d Street Evenings, 8:30
Matines Wednesday & Saturday, 2:30

GEO. COHAN'S 3 BIG HITS
HUDSON WEST 44th ST.—EVENINGS 8:30; MATS. WED. AND SAT. 2:30

THE MEANEST MAN IN THE WORLD

Cast includes OTTO KRUGER and MARION COAKLEY

GEO. COHAN THEATRE, B'WAY & 43d ST. EVE. 8:30; MATS. WED. AND SAT.

Greatest mystery of them all

THE TAVERN

"What's All the Shootin' For?"

KNICKERBOCKER B'WAY & 38th ST., EYES. 8:30
MATS. WED. AND SAT. 2:30

CEO. M. COHAN'S COMEDIANS

MARY

(ISN'T IT A GRAND OLD NAME?)

to Philadelphia for an indefinite stay. This play of Edgar Selwyn ran for twenty-five weeks, far exceeding the anticipation of even its most optimistic well-wishers. Two elements made this production, which in no way is exceptional, a big Broadway success. Miss Reed perhaps has never had a role which she portrayed with such skill, and it certainly was a personal success for her. On the other hand, a very persistent and intelligent publicity campaign had a telling effect on the receipts at the box office.

FOUR NEW PRODUCTIONS COME TO BROADWAY THIS WEEK.

"The Right Girl," a musical comedy, has opened at the Times Square Theater.

"Love Birds," a musical play with Pat Rooney and Marion Bent, is at the Apollo.

"Survival of the Fittest," a play, has opened at the Greenwich Village Theater.

"The Hero," with Grant Mitchell as the star, began a series of special matinees at the Longacre Theater.

A William Fox film version of "A Connecticut Yankee at King Arthur's Court" opened for a long run at the Selwyn Theater on Sunday night.

SAM H. HARRIS, PRODUCER, HAS RECORD FOR BROADWAY OFFERINGS.

Sam Harris is the only producer on Broadway who can boast of five plays running at one time, each one of them a success in its individual way.

"Welcom Stranger," Aaron Hoffman's comedy, has passed its 600th performance and its thirtieth week of its Broadway run. "Little Old New York," at the Plymouth Theater, has been in New York for thirty-two weeks. Grant Mitchell has scored the greatest success of his career in "The Champion" at the Longacre Theater. At the Henry Miller Theater, Mrs. Fisk is having a pronounced personal success in a very clever play, "Wake Up Jonathan." Rachel Crothers' comedy, "Nice People," with Francine Laramore, opened at the new Klaw Theater two weeks ago and is already declared to be the biggest success of the spring openings.

Beginning on Monday of this week at the Longacre, Mr. Harris offered for the first time on any stage "The Hero," a three act play of American domestic life by Gilbert Emery. It is being presented at a series of special matinees with Grant Mitchell as the star. These will be two very successful vehicles for Mr. Mitchell.

GABY DESLYS THEATER.

Word has been received in this country that Harry Pilser has taken the Theater Cadet Rouselle and renamed it the Gaby Deslys Theater to produce exclusive productions during the summer. It is a monument to the memory of Gaby, the international star, who died a year ago.

MARY STUART" COMING.

Next week William Harris, Jr., will present for the first time John Drinkwater's "Mary Stuart" at the new Ritz Theater, which will open for this gala occasion. Claire Eames will play the title role and it promises to be one of the biggest productions of the season. This is the second play of John Drinkwater's presented in this country; last season he gave "Abraham Lincoln," which will be remembered as one of its most artistic production seen here.

HENRY STILLMAN, NEW DIRECTOR FOR BEECHWOOD THEATER.

On Thursday and Friday evenings, March 17 and 18, the Beechwood Players will present at the Beechwood Theater, Scarborough-on-Hudson, a new three-act play entitled "Sun Up," by Lula S. Vollmer. This is the first production of this play on any stage. It will be produced by the new director of the Beechwood Players, Henry Stillman, who until recently has been associated with the Theater Guild.

"Sun Up" is a play of the Carolina mountain people and the effect of the great war upon them. The author, Miss Vollmer, has had several short stories in various magazines, but "Sun Up" is the first of her plays to reach the stage. The policy of the Beechwood Players under Mr. Stillman's direction will be to discover new native playwrights and give them the encouragement of production.

WINTER GARDEN TO CELEBRATE TENTH ANNIVERSARY.

The Winter Garden is to celebrate its tenth anniversary on March 20. The occasion will be observed by a reunion of many of the stars who have appeared on its stage since the opening in 1911. During these ten years of unparalleled and signal prosperity there have been twenty-five productions staged there. These called for the services of hundreds of performers, many of whom have, as a result of their experience at the Winter Garden, risen to stardom. And this list includes most all of the well known musical comedy stars of the present day.

The theater opened on March 20, 1911, under the direction of Lee and J. J. Shubert, who ever since have conducted the theater as their personal enterprise. The initial attraction was a double bill composed of an operetta, "Bow Sing," and a musical piece, "La Belle Paree."

At the Motion Picture Theaters

THE STRAND.

Douglas Fairbanks, in "The Nut," attracted overflowing audiences to the Strand last week. The title is most appropriate and the work is not up to the Fairbanks standard set in "The Mark of Zorro." Suffice it to say, the hero gets into all sorts of queer scrapes through his visit to a wax works and subsequent kidnapping of several figures. For the vocal prelude, the St. Cecil Quartet, composed of Homer Burress, tenor; Delos Becker, tenor; Alvah Nichols, baritone, and James Thomas, basso, was heard amid

the settings of Warren's Wax Works. So excellent were the poses and so still were the singers that the writer was unable to discern which was the fourth member of the quartet until they bowed their acknowledgment of the applause at the conclusion of their numbers. The popular Strand artist, Redferne Hollinshead, tenor, was heard in Burleigh's "Little Mother of Mine" and a request number, scoring his usual success. There is one number which the conductor can always safely place upon his program, knowing that his audience is certain to receive it with appreciative applause. That is the second Hungarian rhapsody of Liszt, which was given an excellent reading by the Strand Symphony Orchestra, Carl Edouard conductor, and Francis W. Sutherland assistant conductor. A feature of the performance was the cymbalom cadenza, played by Bela Nyary. Frederick M. Smith and Herbert Sisson, organists, played the Dubois "Marche Heroique" as the final number. A delightful comedy was the Toonerville Trolley story of "The Skipper's Treasure Garden."

THE CAPITOL.

One of the best pictures seen along Broadway in some time was "Lying Lips," which was the feature at the Capitol last week. An excellent cast, headed by House Peters and Florence Vidor, splendid settings and dramatic intensity which held throughout the production. As the prologue, Erik Bye sang, amid picturesque settings, Guy d'Hardelot's "Because," his splendid voice giving the familiar number a new beauty. A compilation of Victor Herbert melodies, under the title "Herbert Fantasy," enlisted the services of the Capitol Mixed Quartet, Mlle. Gambarelli, Leon Leonidow, Mlle. Zanou, Alexander Oumansky and the Capitol ballet corps. The setting was a terrace, where convivial guests spoke (or, rather, sang or danced) their sentiments without hesitation. There were nine numbers in all, everyone marching from the stage to the strains of the delightful "Babes in Toyland" and leaving only James Parker Coombs and Elizabeth Ayres in the fast deepening twilight. Apparently Mr. Coombs has imbibed liberally and is determined to sing "I Want What I Want When I Want It," into which he has broken forth, and when all others had left he did sing that song very well indeed. The scene closed with Miss Ayres, garbed as the maid, singing the popular "Kiss Me Again." The overture to Wagner's "Tannhauser" was given an exceptionally fine rendition by the Capitol Grand Orchestra, Erno Rapee, conductor; David Mendosa and William Axt, associate conductors, and the Capitol Organ, played by Dr. Alfred Robyn.

THE RIALTO.

It was comedy week at the Rialto last week, with Douglas MacLean in "Chickens" and a Charlie Chaplin revival with special synchronized musical setting, entitled "A Night at the Show." The program was also unique in that the overture, "Russlan und Ludmilla" (Glinka) was played by the Rialto Orchestra without a conductor. Having neglected to read the notice regarding this in the program, the writer was somewhat surprised at the unusual proceeding, and upon leaving the theater asked one of the ushers if this were accidental or had been the rule throughout the week. His prompt and proud reply bears undeniable evidence of the fallacy of the old expression aent the honor given a prophet in his own country. "Lots of folks have asked me that," he said, "but it's done on purpose to show that every member of our orchestra is an artist and that they are not dependent on the conductor." As an experiment it was certainly interesting, but one cannot share his belief in the conductor being unnecessary. There was an instinctive tension throughout the number, caused by the fear that perhaps they might not keep together, and a sigh of relief at the conclusion that they had come through with flying colors. The Rialto Ensemble in "Broadway Hits" added its bit to the success of the program, and Greek Evans, baritone, won his usual appreciative applause by a fine rendition of Squires' "Three for Jack." Organist John Priest played the Batiste "Voix Celeste" as the final number.

THE CRITERION.

George Melford's production for Paramount, "The Faith Healer," based on the late William Vaughn Moody's famous play, began an extended engagement at the Criterion Theater on Sunday. Milton Sills and Ann Forrest play the leading roles in the photoplay which is an adaptation by Mrs. William Vaughn Moody and Wall Covington.

The musical program opened with Pierre's "Serenade" as the overture played by the Criterion Orchestra under the direction of Victor Wagner and Drago Jovanovich, and Grace Fisher, violinist, presented "Indian Lament" as a solo number.

THE RIVOLI.

Music was decidedly the attraction at this house last week, even though the feature picture was "The Gilded Lily" with Mae Murray, who with her dancing and sometimes good acting was enjoyed. Most of the music in the picture's prologue consisted of song numbers from Mr. Riesenfeld's musical comedy score "Betty, Be Go d!" They are catchy and tuneful, and even though the comedy at the Casino last year, did not enjoy a very long run, everyone agreed that the music written by Hugo Riesenfeld was the principal attraction. In contrast to these very light numbers, Mr. Riesenfeld had the Ampico reproducing piano to play with his orchestra under the direction of Frederick Stahlberg and Joseph Littau. The selection was the first movement of Anton Rubinstein's concerto in D minor, with Leo Ornstein as the invisible soloist. Several

OPPORTUNITIES

WANTED—Teachers of violin and orchestral instruments. Also teachers of stringed and wind instruments. Address Allen and Fabiani, Inc., Musical Artist Teachers Agency, 54 West 39th Street, New York.

STUDIO FOR VOCAL OR PIANO INSTRUCTION. Beautifully furnished apartment on West 88th Street, exceptionally large rooms connected by French doors. New Baby grand piano. Will rent from 10 a. m. to 5 p. m. to responsi-

ble party. Address "Studio," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

ACCOMPANIST - SECRETARY. competent executive, experienced stenographer, typist and bookkeeper. Thorough musician. Address Elinor Hale, 41 East 29th Street, New York. Telephone Madison Square 8785.

YOUNG AMERICAN TENOR, pupil of Jean de Reszke, seeks position as vocal

teacher on faculty of music school in New York or some Atlantic Coast City not far distant. Successful concert artist. Author of well known book on singing. Best references. Address "P. Q. R." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

LARGE ATTRACTIVE STUDIO to rent part time. Near Broadway subway and surface cars, with Riverside Buses passing the door. Address Barbereux, 314 West 72nd Street, New York.

AMUSEMENTS

STRAND MARK
B'way at 47th St.
Direction JOE L. PLUNKETT
Week Beginning March 20th

LIONEL BARRYMORE in "Jim The Penman"
STRAND ORCHESTRA, CARL EDOUARDE, Conducting

CAPITOL Broadway at 51st St "Subway to Door"
EDWARD BOWES, Managing Director
WITHOUT LIMIT' A GEORGE D. BAKER PRODUCTION
CAPITAL GRAND ORCHESTRA Erno Rapee Conducting
Presentations by S. L. ROTHAFEL. Continuous 12:30 to 11 P. M.

NO CONCERT SCHEDULE NEEDED IN NEW YORK

The best orchestral and vocal music is always available at the theatres under the direction of Hugo Riesenfeld

Photo Plays week of March 20th will be

RIVOLI

Broadway at 49th St

WALLACE REID

in "The Love Special"

RIALTO

Times Square

ROSCOE (FATTY) ARBUCKLE

in "The DOLLAR A MAN"

CRITERION

Broadway at 44th St

GEORGE MELFORD'S PRODUCTION

"THE FAITH HEALER"

with MILTON SILLS

GOOD TIMES AT THE

Matinee Daily 300 GOOD \$1
Orchestra Seats \$1
EVEs. at 8.10

MATINEE EVERY DAY

HIPPODROME

SEATS SELLING 8 WEEKS IN ADVANCE

times a year Mr. Riesenfeld has Ampico selections on his program and they never fail to create interest, for there is a fascination about this marvelous instrument that compels the attention of the big audiences. MAY JOHNSON.

Prize Winner of N. F. M. C. Competition

(Continued from page 44.)
won by Mrs. Bessie M. Whiteley, of 863 Albany avenue, Brooklyn, N. Y. Mrs. Whiteley was born in Nashville, Tenn. The title of her song is "The Shadde," words by Frank R. Stanton. Honorable mention in this class was conferred upon "Such a Starved Bank of Moss," words by Browning and music by Gladys Petit Bumstead, of Columbus, Ohio.

The fifth prize for a chorus for unchanged children's voices had many manuscripts submitted, but no award was made. Therefore the donor, Mrs. Frances Elliott Clark, of Philadelphia, Pa., has continued her prize for the next biennial in 1923.

The grand prize of \$5,000, offered by the National Federation of Musical Clubs for a setting of "The Apocalypse," an oratorio, libretto by Pauline Arnoux McArthur and Henri Pierre Roche, was won by Paolo Gallico, of New York City. This work will be performed by a large chorus, orchestra and well known soloists at the June Festival in the Tri-Cities.

Maggie Teyte Married

Maggie Teyte, the soprano, was married in London on March 12 to W. S. Cottingham, in business in that city, although an American, formerly of Cleveland, Ohio. This is Miss Teyte's second matrimonial venture. She is well known in this country, having sung here with the Boston Opera Company, the Society of American Singers, and in concert.

OPPORTUNITIES

PARTY LEAVING FOR EUROPE will sell beautiful Mason & Hamlin baby grand piano for \$950 (Cash), Value \$1,050. Address Stephens, 19 East 32d Street, New York City.

HARP FOR SALE—Italian double action, concert size, Gothic model, in perfect condition. Instrument formerly owned by Mine. Conti, of the Metropolitan. Low for quick disposal. Address L. McM. Bush, 31 Trinity Place, Boston, Mass.

LADY PIANIST AND TEACHER is available next year for position in school, college or university. Thorough modern training. Excellent references. Address, "K. C. E.", care of MUSICAL COURIER, 437 Fifth Avenue, New York.

ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Emporia, Kans., February 14, 1921.—The faculty of the College of Emporia has unanimously adopted the plan of allowing a major in music towards the A. B. degree, this major to consist of thirty hours of the possible 120 towards graduation. Of these thirty hours eighteen are to be theoretical and historical music subjects and twelve applied music. One hour credit a semester will be given for one lesson a week plus one hour a day practice, or two hours for twice that number of lessons and practice up to a maximum of twelve hours. This credit for applied music must be of intermediate and advanced grade. This puts music on exactly the same plane as the work of any other college department and will help in Kansas to give it its just place among the colleges of the state.

Three concerts of local importance have taken place in the college chapel recently, the home concert of the Men's Glee Club, on January 27 before a large audience, being one.

Lillian Eubank gave a song recital on the regular college course on the evening of February 8. Accompanied by Dorothy Dobbins she gave a program of more than average excellence musically.

The February vespers of the College were given to a packed house on the afternoon of February 13. A chorus of over 100 singers rendered with splendid spirit and tonal security the "Hymn of Praise," by Mendelssohn. Dean D. A. Hirscher was conductor, Ethel Rowland, contralto; Margaret Hoisington, soprano; Pearl Pickens, second soprano, and Myron Niesley, tenor, were the soloists.

Other concerts of importance in Emporia were the recital in the Kansas State Normal auditorium by Augusta Cottlow, pianist, and Ernest Davis, tenor, and a concert by the Mountain Ash male chorus. Both of these events were excellent and from a musical standpoint the former was especially noteworthy.

Erie, Pa., February 14, 1921.—Appearing in the sixth concert of the Artist's course (directed by Eva McCoy), Guy Maier and Lee Pattison, pianists, gave a scholarly exposition of piano music at the Park Theater February 11. The performance of a distinguished program of modern and semi-classic numbers won the unanimous approval of a critical audience. Sincere artistry marked their work throughout. Their well matched pianistic powers, sound musical judgment and virile interpretations brought forth the expression "All American" from leading music patrons of the city.

The Erie Philharmonic Orchestra, Eugene A. Haesener conductor, gave its first concert, February 8, at Central Presbyterian Church. An elaborate program of symphonic music with the Haydn sixth symphony as the leading number was played and received the approval of a large audience.

Evansville, Ind., February 17, 1921.—The appearance here of Fritz Kreisler February 10 drew an audience of unusual proportions to the Memorial Coliseum. Carl Lamson was the accompanist. The concert was one of the Metropolitan series being given under the local management of A. J. Lorenz.

Prof. James R. Gillette, organist of St. John's Evangelical Church, gave a Lenten vesper recital on February 12. The recital will be a weekly event throughout the Lenten season. Professor Gillette is assisted in his programs by various soloists, vocal and instrumental.

Fort Wayne, Ind., February 16, 1921.—The second concert of the Morning Musical Series on January 19, the Artists' Trio, was one of the treats of the present season. Grace Wagner, soprano; Carolina Lazzari, contralto, and Renato Zanelli, baritone, with Frank La Forge, composer-pianist, at the piano, gave the program, responding generously to the many recalls. Miss Lazzari more than sustained the favorable impression made in this city last season. Voice, personality, and remarkable poise combine to make her a favorite. Mr. Zanelli and Miss Wagner gave their share of the program successfully, while Mr. La Forge's artistic work, both as accompanist and soloist, was keenly appreciated.

The Morning Musical Society gave a special program on Friday evening, February 11, for the vocational school foreign class, composed mostly of Bulgarians, who are being taught the English language. The program artists were Helen Jacobs and Vera Sessler, pianists; Amelia Moran, soprano; Florence Cleary, contralto, and Josephine Horton, harpist, with Helen Kettler as accompanist. Community singing was led by Larry Ballou.

Master Howard Griffin, violin prodigy of this city, gave an interesting program at Elk's Hall, January 28. Master Griffin is thirteen years old and is the son of a local piano tuner. He won the gold medal last year at the commencement of the Paris School of Violin.

Hillis Drayer is a new local singer who is cultivating a sweet soprano voice under Clara Zollars Bond. Miss Drayer made her first public appearance at the Howard Griffin recital, and her second at the regular fortnightly program of the Morning Musical on February 4.

Music formed a large part of the first mass meeting and pageant held in the Temple Theater, January 31, under

the auspices of Fort Wayne Community Council. The Schlächter Orchestra, a local organization of years' standing, gave selections, and a chorus of 300, trained by Larry Ballou, led the community singing. Mr. Ballou is training, by groups, a community chorus of nearly 1,000 voices, to take part in future entertainments to be given by the Community Associations. Prof. William Miles, veteran voice teacher, and head of music in the public schools, has been honored by being made director general of the music department of Fort Wayne Community Council.

Florence Cole Talbert, colored lyric soprano, heralded as the greatest soprano of her race, and with the distinction of having won a diamond medal at the Chicago Musical College, was heard in recital February 3 at Mt. Olive Baptist Church. Her accompanist was Mabel Clark, a graduate of Oberlin Musical College.

Flora Peters, voice pupil of David Baxter, appeared in recital at Elks' Hall, February 4, assisted by Helen Kettler, pianist. Miss Peters' voice is a beautiful mezzo-soprano, which was heard to advantage in a well chosen program.

On February 9 the Festival Ladies' Orchestra completed the series of concerts given by the University Club at Elks' Hall, and proved one of the best entertainments of the series. The orchestra is composed of Mildred Brown, violinist; Lenore Haston, pianist; Gladys Sargent, drummer; Vera Dickman, clarinet; Frieda Shertzer, cellist, and Bess Banks, cornetist. The Venetian gondola melodies were among the most enjoyable numbers on the program.

A delightful concert was given in Elks' Hall on February 15 by Lydia Ferguson, soprano; Marguerite Bailhe-Walker, pianist, and Gaston Bailhe, violinist. The program was heard by a large and appreciative audience. Mrs. Walker is the sister of Gaston and George Bailhe, of this

city, heads of the European School of Music and Paris School of Violin, respectively. Interpretations of the Liszt polonaise in E major and Godard's "Pan" were especially fine. Miss Ferguson presented a dainty figure in seventeenth century costume, and sang two groups of French songs of this quaint and interesting period, creating a very pleasing impression. Mrs. Walker accompanied Miss Ferguson. Mrs. Melvin Beaver, a local pianist, accompanied Mr. Bailhe in the third concerto of Saint-Saëns. All of the artists responded to encores.

A Boy Scout band has been organized in this city, and made its first appearance last week at the Strand Theater.

Gainesville, Ga., February 10, 1921.—A program given by George Rogers, tenor, and Walter Chapman, pianist, drew a large audience to the Brenau Auditorium, February 8. The program was well built and showed careful thought as to proportions and musical contrast, ranging from the period of early oratorio to the modern schools. Since Mr. Rogers and Mr. Chapman are planning to do much recital work together it is sincerely hoped that they will give at least one of their recitals each season at Brenau, where Mr. Rogers heads the vocal department.

Pittsburgh, Pa.—(See letter on another page.)

MUSIC ON THE PACIFIC SLOPE

(Continued from page 49.)
violin; Mabelle Parshall Burnet, dramatic art, and Mollie Trezise, art.

The New Larrabee School was dedicated January 21, the musical numbers being rendered on this occasion by The Fairhaven High School Orchestra; Mrs. J. Wayland Clark, soprano; a mixed quartet and Marcella Nachtman. L. V. C.

hood groups of amateur musicians, and co-operation with local musical organizations already in existence.

THE RACONTEUR

(Continued from page 28.)

BASHFUL MR. TSCHAIKOWSKY.

In 1877, Tschaikowsky became engaged to a lady whom he had met at the house of her relatives sixteen or seventeen years previously.

That he married her was known to few, and the musical world was surprised at the mention of a wife Antonina in the composer's will. She received an annuity, but not a liberal one, and perhaps that is the reason she disclosed the history of the curious courtship and marriage of Peter Ilitsch Tschaikowsky.

He was constitutionally timid, and almost morbid in his dislike of women, and after the unfortunate scandal at Moscow his friends advised marriage. But he was nervous and moody and in no hurry, yet when Antonina told him that she intended to study at the Conservatory he said:

"It were better that you married!"

Peter hung fire, and Antonina, who had secretly loved him for four years, finally, after much church going and prayer vigils, determined to assist her modest friend—suitor he was not. She wrote him a letter proposing marriage, which he answered, and of all their acquaintance this seems to have been the happiest time. She must have had a good literary style, for Peter praised it, and finally called on her. He spoke of his gray hairs, but never mentioned hers, although she was at least thirty-four—he was seven years her senior. She answered that merely to sit near him and hear him talk or play was all she asked. Again he hesitated and begged for a day's grace. The next time he saw her he said he had never loved; that he was too old to love, but as she was the first woman he had ever met that had pleased him he would make a proposition. It was this: If a brotherly love and union would satisfy her ideal of mated life he would consent to a marriage. After this cagy proposal the matter was debated in a perfectly calm manner, and as he left her he asked:

"Well?" She threw her arms about his neck, and he hastily fled.

After that he visited her during the afternoons, but avoided all attempts at tenderness, only kissed her hand, and even dispensed with the familiar "thou." In a week he begged for a month's leave of absence, as he had to finish his opera "Eugene Onegin." Mme. Tschaikowsky declared that it was "a composition dictated by love." Onegin is Tschaikowsky, Tatjana is Antonina, and she furthermore said that all the operas he had written before or since meeting her were cold.

The marriage occurred July 27, 1877, eleven days after Tschaikowsky returned to Moscow.

* * *

A BIT OF GOSSIP.

Sibyl Sanderson was married last Wednesday in Paris to Antonio Terry. The unhappy couple left for Italy. The first Mrs. Terry, who was Grace Dalton Secor, died last September. There was a divorce pending. Terry is a millionaire, his wife an opera singer, and the daughter of Judge Sanderson, of California. There you have it all in police fashion, and I sincerely hope that the gossip about the pretty soprano has now come to an end. In conclusion let me hasten to add that the Massenets were not present at the wedding feast. Jules was busy with "Sappho," and his wife was not invited. But she was there in spirit—there is no doubt of that.

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